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Mus 816.9.170



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PHILHARMONIA
PARTITUREN • SCORES • PARTITIONS

R. STRAUSS
AUS ITALIEN
FROM ITALY / EN ITALIE

op. 16

No. 238
WIENER PHILHARMONISCHER VERLAG





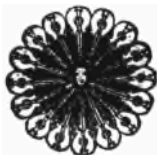
PHILHARMONIA
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Herrn Dr. Hans von Bülow
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RICHARD STRAUSS
AUS ITALIEN
FROM ITALY / EN ITALIE

Symphonische Fantasie / Symphonic Fantasy
Fantaisie symphonique

op. 16



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Mus 813.9.170

Die italienische Phantasia nennt Strauss selbst seinen ersten Schritt zur Selbständigkeit. Kein musikalischer Baedeker, wie gewöhnlich worden ist, sondern Landschaftsstimmungen und Eindrücke, von einem Musiker restlos gestaltet. „Der deutsche Jüngling in Italien“ könnte man das Werk überschreiben. Es sind Stimmungen von südlicher Pracht, aber mit blauen deutschen Augen angeschaut.

Das Werk ist eigentlich eine dreißigstägige Symphonie mit einem Vorspiel. Der zweite Satz ist als der Hauptsatz anzusehen. Der erste Satz, ein lyrisches Andante, ist wohl mehr als ein stimmungreicher Prolog zu betrachten.

Der erste Abschnitt „Auf der Campagna“, Morgenstimmung, feierliche Andacht (S. 3, T. 2 ff.), Heimatserinnerung (das Gesangsthema S. 7, T. 2 ff) ist wohl kaum anders zu deuten, Sonnenaufgang, strahlender Tagesanbruch (S. 21) — es ist, als ob Rom plötzlich vor den Blicken des Wanderers läge — und in schwungvoller lyrischer Entwicklung aller dieser Themen schließt der Satz in Wiederholung der Anfangsstimmung.

Zweiter Satz, „In Roms Ruinen“ (S. 35 ff.) — „Fantastische Bilder entschwindender Herrlichkeit, Gefühle der Wehmüt und des Schmerzes inmitten sonniger Gegenwart“ — ein energisches, glänzendes Stück in der Form der üblichen „Ersten Symphoniesätze“ gebaut. Das erste Thema (S. 36, T. 1 ff) in seiner Zackigkeit und Größe wirklich wie ein Tonbild des Forums, das erste Seitenthema (S. 41, T. 1 ff) voll wehmütiger Vergänglichkeitsgedanken; das zweite Seitenthema (S. 45, T. 3 ff) tragisch und ernsthaft ist wieder monumental gehalten und von einem zweiten Hauptthema (S. 48, T. 1 ff) gefolgt, das den ersten Teil in der Dominantentart D-dur zum Abschluss bringt. Durchführung und Reprise in der traditionellen Symphonieform, immer aber von dem feurigen Geist des zu seinem eigentlichen Selbst erwachenden Tonleiters belebt.

Dritter Satz, „Am Strande von Sorrent“ (S. 112 ff.), ein wundervoller lyrischer Andantesatz von berauschender Klangfarbe. Zum erstenmal der echte Richard Strauß. Riesende Holbläser, sprühende Harfenklänge, rauschende Streichertriller geben

The Italian Phantasy is called by Strauss his first step towards independence. No musical Baedeker, as it has been jocularly called, but landscape, moods and impressions, painted by a musician. One would term this work “the young German in Italy”. The moods of southern splendour are here seen with blue German eyes.

This work is really a symphony in three parts, with an introduction. The second part is considered to be the principle part, the first part, a lyric andante, is to be regarded more as a prologue with many moods.

The first section “On the Campagna”: Morning mood, solemn devotion (pg. 3 b. 2 and foll.), memories of home (the song theme pg. 7 b. 2 and foll.) can hardly be explained differently, sunrise, glowing day-break (pg. 21), — it is as if Rome suddenly lay before the gaze of the wanderer, — and in an animated lyrical development all these themes conclude this section in delicate repetition of the opening mood.

The second section “In the Roman Ruins” (pg. 35 and foll.) — “a fanciful vision of a lost glory, pensive and sad moods in the midst of a bright presence” — an energetic, brilliant piece, constructed in the usual form of the “first part of a symphony”. The first theme (pg. 36 b. 1 and foll.) in its jagged grandeur really a tone picture of the forum, the first secondary theme (pg. 41 b. 1 and foll.) full of wistful thought of the past, the second secondary theme (pg. 45 b. 3 and foll.) tragic and grave, is again broadly maintained and is followed by a second principle theme (pg. 48 b. 1 and foll.) which brings the first part to a close in the dominant key of D major. The development and recapitulation are in the traditional symphony form but they are always animated by the fiery spirit of the tonepoet who, has found his ego.

The third section “On the shore at Sorrento” (pg. 112 and foll.), a wonderful lyrical andante movement of intoxicating sound colour. This is the real Richard Strauss for the first time. Murmuring woodwind, sparkling sounds from the harp, ringing trills from the violins, give the impression of the sea, a sweet charming melody (pg. 118 b. 1

Richard Strauss lui-même nomme sa symphonie italienne: son premier pas vers l'indépendance. Elle n'est pas un Baedeker musical, comme on le disait plaisamment, mais bien des impressions de campagne et des états d'âme peints par un musicien.

On pourrait donner comme titre à cette oeuvre „le jeune allemand en Italie“. Ce sont des descriptions inspirées par la magnificence du midi, contemplé par les yeux bleus d'un allemand.

L'oeuvre est en somme une symphonie en 3 parties avec un prélude. La deuxième partie est à considérer comme la principale. La première partie, un andante lyrique, est plutôt à considérer comme un prologue riche en sensations.

La première partie „Sur la Campagna“, impressions matinales d'un fervent recueillement (pg. 3 m. 2 l. s.), souvenirs de la patrie (le thème du chant pg. 7 m. 2 l. s. ne peut avoir une autre signification), lever du soleil, une aube rayonnante (pg. 21) — on dirait Rome subitement dévoilée aux yeux du voyageur. Après un développement plein de lyrisme et de verve cette partie se termine par le même état d'âme que le début.

La deuxième partie, „Entre les ruines de Rome“ (pg. 35 l. s.) — „tableaux fantastiques d'une splendeur disparue, sentiments de tristesse et de douleur au milieu d'une nature radieuse“ — énergique et brillante, est construite dans la forme habituelle de la première partie d'une symphonie. Le premier thème (pg. 36 m. 1 l. s.) dans son majestueux déshéqueté représente le Forum, son premier thème secondaire (pg. 41 m. 1 l. s.) la mélancolie du passé, le deuxième thème secondaire (pg. 45 m. 3 l. s.) a de nouveau un aspect monumental dans son tragique sérieux, il est suivi d'un deuxième thème principal (pg. 48 m. 1 l. s.) qui termine l'exposition dans le ton de la dominante Ré majeur. Le développement et le retour se font dans la forme traditionnelle de la symphonie, mais toujours animés par la flamme ardente de cet auteur qui se sent devenir „lui-même“.

La troisième partie „Sur la côte de Sorrente“ (pg. 112 l. s.) est un mouvement d'andante d'un lyrisme merveilleux

den Eindruck des Meeres, eine liebliche süße Melodie (S. 118, T. 1 ff) mengt sich darein, anmutige Klänge italienischer Lieder (S. 121, T. 1 ff) werden vom Wind herübergetragen, gleich einem Walddied aus der deutschen Heimat scheint es in der Seele des Tondichters wiederzuklingen (S. 128, T. 1 ff); Barcarolengesänge wachen auf (S. 134 ff), dann kehrt der Beginn des dreiteiligen Satzes wieder, der in zartsprühenden und leuchtenden Farben ausklingt.

Vierter Satz. „Neapolitanisches Volksleben“, (S. 163 ff), ein turbulentes Finale. Übermütig hinrauschende acht Einleitungstakte, dann klingen Tambourin und kleine Trommel und das neapolitanische Volkslied „Funiculi funicula“ rauscht in stürmischer Angelenkenheit auf, immer vielstimmiger mit seinen Nebengedanken, toll und mutwillig gesteigert, dann von einem ruhigeren lyrischen Gedanken (S. 170, T. 5 ff) abgelöst. Tarentellklänge mischen sich drein (S. 180, T. 3 ff), ein Beschwingtwerden, nur mehr der Rhythmus scheint übrigzubleiben, dann aber rast alles in tollem Ausbruch mit unbeschreiblicher Fröhlichkeit in einer Durchführung von fast orgiastischem Taumel zum Höhepunkt einer hinreißenden Stretta-Koda, alle nachdenklichere und besonnenere Stimmung, die sich hie und da einstellen will, lachend über den Haufen rennend.

Die italienische Phantasie ist im Jahre 1886 entstanden. Die erste Aufführung fand unter Leitung von Richard Strauß am 2. März 1887 in München statt.

Richard Specht.

Aufführungsdauer: 47 Minuten.

and foll.) mingles therewith, graceful sounds of Italian songs (pg. 121 b. 1 and foll.) are carried by the woodwind; like a song from the forest of the German homeland it seems to sound an echo in the soul of the tonepoet (pg. 128 b. 1 and foll.), Barcarolles stir (pg. 134 and foll.); then the beginning of the three-part section returns again, sounding out in tender, sparkling, glowing colours.

The forth section "Neapolitan folk-life", (pg. 163 and foll.) a turbulent finale. Eight lively introduction bars rush past, then sound tambourine and side-drum, and the Neapolitan folk-song "Funiculi, funicula" is played in stormy abandonment. Motif is piled on motif, full of madness and arrogance, and then is relieved by a calmer lyrical idea (pg. 170 b. 5 and foll.). Sounds of the Tarentelle join in (pg. 180 b. 3 and foll.). Now a steadying down, only the rhythm seems to remain, but then in a frantic outburst of indescribable mirth, in a development of almost orgy-like ecstasy, the climax of a stretta-coda, which carries everything before it, is reached, shouting down all thoughtful and sober moods which here and there come in the way.

The Italian Phantasy was composed in 1886. The first performance of the work took place on March 2nd 1887 in Munich, under the baton of Richard Strauss.

Richard Specht.

Total time required for performance: 47 minutes.

*

Ausführlicheres über Entstehung und geistigen Gehalt sowie eingehende thematische Analyse des Werkes findet sich im 1. Band meines Buches „Richard Strauß und sein Werk“ Wien-Leipzig, E. P. Tal & Co., S. 138 ff.

Details of the origin and spirit of this work together with a thematic analysis are to be found on pg. 138 and foll. of the first volume of my book "Richard Strauss and sein Werk". Published by E. P. Tal & Co., Vienna-Leipzig.

et d'un coloris instrumental enivrant. Nous voyons là pour la première fois le véritable Richard Strauss. Les sonorités ruisselantes des bois, l'éclatement des harpes, les trilles frémissants des instruments à cordes, tout cela donne l'impression de la mer. Une affable et douce mélodie (pg. 118 m. 1 l. s.) s'y mêle, des parcelles de mélodies italiennes (pg. 121 m. 1 l. s.) sont amenées par le vent, évoquant dans l'âme du compositeur le souvenir d'une chanson des bois de la patrie allemande, (pg. 128 m. 1 l. s.); des chants de barcarolle s'éveillent (pg. 134 l. s.) puis c'est le retour du début, dans cette composition tripartite, et la terminaison dans un coloris des plus délicatement lumineux.

Quatrième partie: Vie du peuple napolitain". (pg. 163 l. s.) Un turbulent finale débute par 8 mesures d'une exubérante introduction, puis tambourins, petit tambour et une chanson populaire napolitaine „Funiculi, funicula“ qui est lancée avec une impétueuse extravagance, en constante augmentation du nombre de voix, dans une folle progression, et est enfin remplacée par une mélodie lyrique d'une tenue plus calme (pg. 170 m. 5 l. s.). Une tarantelle y est introduite (pg. 180 m. 3 l. s.) suivi d'un apaisement pendant lequel rien ne semble survivre que la forme rythmique; mais ensuite un indescriptible déchaînement de gaieté folle jusqu'au sommet d'un développement plein d'une ivresse quasiment orgiaque qui amène la stretta-coda, riant et basculant sur son passage toute idée méditative qui par-ci, par-là a l'air de vouloir se manifester.

La fantasia italienne fut créée en 1886. La première exécution eut lieu à Munich le 2 mars 1887 sous la direction de Richard Strauss. Richard Specht.

Durée d'exécution: 47 minutes

Pour plus amples détails au sujet de l'analyse de cette œuvre se rapporter au premier volume de mon livre: „Richard Strauss und sein Werk“ E. P. Tal et Cie., Vienne-Leipzig pg. 138 l. s.

A in As umstimmen . . . muta La in La ♯
 Auf dem Griffbrett . . . sulla tastiera
 C Saite corda di Do
 Die Hälfte la metà

In Ermangelung eines Eng-
 lisch-Horns ist diese
 Stelle von dem 1. F Horn
 zu blasen

in caso di mancanza
 del Corno Inglese si
 faci eseguire questa
 frasa del 1° Corno
 in Fa

Etwas ruhiger werdend . . . Divenendo un poco
 più tranquillo
 Gestopft chiuso
 Immer ruhiger werdend . . . divenendo sempre più
 tranquillo
 Mit Holzschlägeln . . . con bacchette di legno
 Mit Schwammschlägeln . . con bacchette di
 spugna
 Neapolitanisches Volkslied canzone popolare
 napoletana
 2 Pulte 2 leggie
 Leicht bewegt leggermente alle-
 gretto

*

ORCHESTRA

2 Flauti, Ottavino, 2 Oboi, Corno Inglese, 2 Clarineti in Sib (B), 2 Fagotti, Contrafagotto.
 4 Corni in Fa (F), 2 Trombe in Do (C), 3 Tromboni.

Violini I, Violini II, Violen, Violoncelli, Contrabassi, Arpa.

3 Timpani in Re (D), La (A), Sol (G), Piatte, Triangolo, Tamburo militare, Tamburino.

ABKÜRZUNGEN:	ABBREVIATIONS:	ABRÉVIATIONS:	ABBREVIAZIONI:
Gr. Fl. Große Flöte	Flute	Flûte	Flauto
Kl. Fl. Kleine Flöte	Piccolo	Petite flûte	Ottavino
Ob. Oboe	Oboe	Hautbois	Oboe
Englh. Englisch Horn	English Horn	Cor Anglais	Corno Inglese
Cl. * Klarinette	Clarinet	Clarinette	Clarinetto
Fag. Fagott	Bassoon	Basson	Fagotto
C-Fag. Kontrafagott	Contrabassoon	Centrebasson	Contrafagotto
H. * Horn	Horn	Cor	Corno
Trp. Trompete	Trumpet	Trompette	Tromba
Pos. Posaune	Trombone	Trombone	Trombone
Pk. Pauke	Kettle drum	Timbale	Timpani
Beck. Becken	Cymbal	Cymbales	Piatte
Trgl. Triangel	Triangle	Triangle	Triangolo
Kl. Tr. Kleine Trommel	Side drum	Tambour militaire	Tamburo militare
Tamb. Tamburin	Tambourine	Tambour de Basque	Tamburino
Vi. Violine	Violin	Violon	Violino
Vla. Viola	Viola	Alto	Viola
Vcl. Violoncell	Violoncello	Violoncelle	Violoncello
Cb. Kontrabaß	Double bass	Contrebasse	Contrabasso
Hfe. Harfe	Harp	Harpe	Arpa

in A — in La
 in As — in La ♯
 in B — in Sib
 in C — in Do
 in Cis — in Do ♯

in D — in Re
 in Des — in Re ♯
 in E — in Mi
 in Es — in Mi ♯
 in F — in Fa

in G — in Sol

FROM ITALY — AUS ITALIEN — EN ITALIE

I. On the Campagna — Auf der Campagna — Sur la Campagne

Andante. Metr. $\text{♩} = 52$
molto tranquillo

Richard Strauss, Op. 16.

Kleine Flöte.

Grosse Flöten.

Hoboën.

Clarinetten in B.

Fagotte.

Contrafagott.

I. II.
Hörner in F.
III. IV.

Trompeten in C.

I. II.
Posaunen.
III.

Pauken in D. G.

Harfe.

Violinen. I. II.

Viola.

Violoncell.

Contrabass.

molto tranquillo
Andante.

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PP

A un poco vivo

KL. Fl.

1.2. gr. Fl.

1.2. Ob.

1.2. Cl.

1.2. Fag.

G. Fag.

1.2. H.

3.4. H.

1.2. Trp.

1.2. Pos.

3. Pos.

Ph.

Hfe.

1.2. Vl.

2. Vl.

Vla.

Vcl.

Cb.

A un poco vivo.

un poco calando

KL.Fl.

1.2. gr. Fl. *cresc.* *dim.* *espr.*

1.2. Ob.

1.2. Cl.

1.2. Fag.

C.-Fag.

1.2. H.

3.4. H.

1.2. Trp.

1.2. Pos.

3. Pos.

Pk.

Hfe.

1. Vi.

2. Vi.

Vla.

Vcl.

Cb.

f *dim.* *p* *dim.* *pizz.* *p* *pizz.* *p* *un poco calando*

R.2607

a tempo

Kl. Fl.

1. 2. gr. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

C. Fag.

1. 2. H.

3. 4. H.

1. 2. Trp.

1. 2. Poa.

3. Poa.

Pk.

Hfe.

1. Vl.

2. Vl.

Via.

Vel.

Cb.

con espr.

pp

pp

pp

con espr.

Parco

a tempo

Kl.Fl.
 1. Fl.
 gr. Fl.
 1.3.Ob.
 1.2.Cl.
 1.2.Fag.
 C.Fag.
 1.2.H.
 3.4.H.
 1.2.Trp.
 1.2.Pos.
 3. Pos.
 Pk.
 Hf.
 1.Vl.
 2.Vl.
 Vla.
 Vol.
 Cb.

Kl. Fl.
 1.2.
 gr. Fl.
 1.2. Ob.
 1.2. Cl.
 1.2. Fag.
 C-Fag.
 1.2. H.
 3.4. H.
 1.2. Trp.
 1.2. Pos.
 3. Pos.
 Pk.
 Hfe.
 1. VI.
 2. VI.
 Vla.
 Vcl.
 Cb.

cresc.
dim.
pp
cresc.
dim.
cresc.
dim.
cresc.
dim.
cresc.
dim.
cresc.
dim.
cresc.
dim.
cresc.
dim.
cresc.
dim.

C

Kl.Fl.

1.2. gr. Fl.

1.2. Ob.

1.2. Cl.

pp

1.2. Fag.

pp

C-Fag.

1.2. H.

espr.

3.4. H.

pp

1.2. Trp.

1.2. Pos.

3. Pos.

in Es u. B.

Pk.

Hfe.

cresc.

1. Vl.

cresc.

2. Vl.

pp

Vla.

pp

Vol.

cresc.

Cb.

cresc.

Klf. Fl.

1.2. gr. Fl.

1.2. Ob.

1.2. Cl.

1.2. Fag.

C. Fag.

1.2. H.

3.4. H.

1.2. Trp.

1.2. Pos.

3. Pos.

Pk.

Hfe.

1. VI.

2. VI.

Via.

Vel.

Cb.

molto allegro

Kl. Fl.
 1. 2. gr. Fl.
 1. 2. Ob.
 1. 2. Cl.
 1. 2. Fag.
 C-Fag.
 1. 2. H.
 3. 4. H.
 1. 2. Trp.
 1. 2. Pos.
 3. Pos.
 Pk.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

D

Kl.Fl.

1. & 2. gr. Fl.

1. & 2. Ob.

1. & 2. Cl.

1. & 2. Fag.

C-Fag.

1. & 2. H.

3. & 4. H.

1. & 2. Trp.

1. & 2. Pos.

3. Pos.

Pk.

Hfe.

1. Vl.

2. Vl.

Vla.

Vcl.

Cb.

D

Kl.Fl.

1. & 2.
gr. Fl.

1. & 2. Ob.

1. & 2. Cl.

1. & 2. Fag.

C-Fag.

1. & 2. H.

3. & 4. H.

1. & 2. Trp.

1. & 2. Pos.

3. Pos.

Pk.

Hfe.

1. VI.

2. VI.

Vla.

Vcl.

Cb.

accelerando

dim.

mf

f

cresc.

passionato

accelerando

[illegible]

Kl. Fl.
 1. 2.
 gr. Fl.
 1. 2. Ob.
 1. 2. Cl.
 1. 2. Bg.
 C- Fag.
 1. 2. H.
 3. 4. H.
 1. 2. Trp.
 1. 2. Pos.
 3. Pos.
 Pk.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

dim.
espr.
dim.
espr.
dim.
espr.
mf dim.
dim.
dim.
in D a G.
div.
dim.
Tutti.
dim.
dim.
espr.
dim.
espr.
dim.

K1. Fl.
 1.2. Fl.
 1.2. Ob.
 1.2. Cl.
 1.2. Fag.
 C. Fag.
 1.2. H.
 3.4. H.
 1.2. Trp.
 1.2. Pos.
 3. Pos.
 Pk.
 Hrn.
 1. VI.
 2. VI.
 Vla.
 Vol.
 Ch.

Musical score for orchestra and voices, page 18. The score includes parts for K1 Fl, 1.2 Fl, 1.2 Ob, 1.2 Cl, 1.2 Fag, C. Fag, 1.2 H, 3.4 H, 1.2 Trp, 1.2 Pos, 3. Pos, Pk, Hrn, 1. VI, 2. VI, Vla, Vol, and Ch. The music is in 2/4 time and features various dynamics like pp and pp.

un poco string.

Kl. Fl.

pp

cresc.

1. & 2. gr. Fl.

cresc.

1. & 2. Ob.

cresc.

1. & 2. Cl.

pp

cresc.

1. & 2. Fag.

pp

cresc.

C.-Fag.

1. & 2. H.

cresc.

3. & 4. H.

p

cresc.

1. & 2. Trp.

1. & 2. Pos.

3. Pos.

Pk.

Hfe.

1. Vl.

2. Vl.

Vla.

Vcl.

Cb.

mf

div.

cresc.

un poco string.

un poco string.

Kl. Fl.
 1. & 2. gr. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 C.-Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 3. Pos.
 Pk.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

cresc.
f
mf cresc.
f appassionato cresc.
cresc.
cresc.

a tempo primo *maestoso*

Kl. Fl.

1. 2. gr. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

C. Fag.

1. 2. H.

3. 4. H.

1. 2. Trp.

1. 2. Pos.

3. Pos.

Pk.

Hfe.

ff *glissando*

1. Vl.

2. Vl.

Vla.

Vcl.

Cb.

F *a tempo primo*

Kl. Fl.

1. &
gr. Fl.

1. & 2. Ob.

1. & 2. Cl.

1. & 2. Fag.

C.-Fag.

1. & 2. H.

3. & 4. H.

1. & 2. Trp.

1. & 2. Pos.

3. Pos.

Pk.

Hrn.

1. Vl.

2. Vl.

Vla.

Vcl.

Cb.

leicht bewegt.

Kl. Fl.

1.2. gr. Fl.

1.2. Ob.

1.2. Cl.

1.2. Fag.

C. Fag.

1.2. H.

3.4. H.

1.2. Trp.

1.2. Pos.

3. Pos.

Pk.

Hfe.

leicht ^{pp} bewegt.

Kl. Fl. G
 1. & 2. gr. Fl. *mf* *molto* *espr.*
 1. & 2. Ob. *mf* *molto* *espr.*
 1. & 2. Cl. *mf* *molto* *espr.*
 1. & 2. Fag. *drum.*
 C. Fag. *mf*
 1. & 2. H. *mf* *molto* *espr.*
 3. & 4. H. *p*
 1. & 2. Trp. *p*
 1. & 2. Pos. *p*
 3. Pos. *p*
 Pk. *p*
 Hfo. *mf*
 1. Vl. *mf* *espr.* *pizz.* *p* *arco*
 2. Vl. *pizz.* *p* *arco*
 Vla. *pizz.* *p* *arco*
 Vcl. *pizz.* *p* *arco* *mf* *molto* *espress.*
 Cb. *pizz.* *p* *arco*
G

Kl.Fl.

1.2.
gr.Fl.

1.2.Oboe

1.2.Cl.

1.2.Fag.

C.Fag.

1. & 2.Hr.

3. & 4.Hr.

1.2.Trp.

1.2.Pos.

3.Pos.

Pk.

Hfe.

1.VI.

2.VI.

Vla.

Vcl.

Ch.

KI. Fl.
 1. Fl.
 2. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Bg.
 C. Bg.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 3. Pos.
 Pk.
 Hfo.
 1. Vl.
 2. Vl.
 Vla.
 Vel.
 Ck.

cresc.
sf cresc.

10

Kl. Fl.

1. 2. gr. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

Gr. Fag.

1. 2. H.

3. 4. H.

1. 2. Trp.

1. 2. Pos.

3. Pos.

Pk.

Hr.

1. Vl.

2. Vl.

Vla.

Vcl.

Cb.

Kl. Fl.
 1. & 2. gr. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 C-Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 3. Pos.
 Pk.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

glissando
pizz.
p

Kl. Fl.

1. & 2. Fl.

1. & 2. Ob.

1. & 2. Cl.

1. & 2. Fag.

C-Fag.

1. & 2. H.

3. & 4. H.

1. & 2. Trp.

1. & 2. Pos.

3. Pos.

Pk.

Hfo.

1. Vl.

2. Vl.

Vla.

Vel.

Cb.

p

dim.

pp

con sordini

pp con sordini

arco

pizz.

I riten. a tempo, ma molto tranquillo

Kl.Fl.
1.2 gr. Fl.
1.2 Ob.
1.2 Cl. Solo.
1.2 Fag. *pp*
O. Fag. *pp*
1.2 H. Solo.
2.4 H.
1.2 Trp. *pp*
1.2 Pos.
3. Pos.
Pk. *pp*

Hr.
1. Vl. *pp aspr.*
2. Vl. *pp aspr.*
Vla. *pp*
Vel. *pp*
Ch. *pp arco*

I riten. a tempo, ma molto tranquillo

Kl.Fl.
 1.2. Fl.
 1.2. Ob.
 1.2. Cl.
 1.2. Fag.
 C.Fag.
 1.2. H.
 3.4. H.
 1.2. Trp.
 1.2. Pos.
 3. Pos.
 Pk.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Ch.

Solo.
 smorzando
 smorzando
 smorzando
 smorzando
 smorzando

[illegible]

Fl. Fl.

1. & 2. gr. Fl.

1. & 2. Ob.

1. & 2. Cl.

1. & 2. Fag.

C. Fag.

1. & 2. H.

3. & 4. H.

1. & 2. Tp.

1. & 2. Pos.

3. Pos.

Pk.

Hr.

1. Vl.

2. Vl.

Vla.

Vcl.

Cb.

Tutti.

Tutti.

Tutti.

Tutti.

II. In the Roman Ruins — In Roms Ruinen — Entre les Ruines de Rome

Fantastische Bilder entschwindener Herrlichkeit, Gefühle der Wehmut und des Schmerzes inmitten sonnigster Gegenwart. — A fanciful vision of a lost glory, pensive and sad moods in the midst of a bright presence. — Tableaux fantastiques d'une splendeur disparue, sentiments de tristesse et de douleur au milieu d'une nature radieuse.

Allegro molto con brio. Metr. 2. = 6.

Kleine Flöte.
Grosse Flöten.
Hoboën.
Clarinetten in B.
Fagotte.
Contrafagott.
I. II.
Hörner in F.
III. IV.
Trompeten in C.
I. II.
Posaunen.
III.
Pauken in C.G.
I.
Violinen.
II.
Viola.
Violoncell.
Contrabass.

Allegro molto con brio.

The musical score is written for a full orchestra. It features 15 staves, each corresponding to a different instrument or section. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo and mood are indicated by the text 'Allegro molto con brio. Metr. 2. = 6.' at the top and bottom of the score.

Kl. Fl.
 1. & 2. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 C. Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 3. Pos.
 Pk.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

Dynamics: *mf*, *p*, *arco*, *pizz.*
 Articulations: *acc.*, *stacc.*, *leg.*, *marcato*

Kl. Fl.
 1. & 2. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 C-Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 3. Pos.
 Pk.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

Kl.Fl.

1. &
gr. Fl.

1. & Ob.

1. & Cl.

1. & Fag.
C-Fag.

1. & H.
S.A.H.

Solo

1. & Trp.

1. & Pos.
S.Pos.

Pk.

1. & Vl.
2. & Vl.

Vla.

Vel.

Cb.

A

Kl. Fl.
 1.2. gr. Fl.
 1.2. Ob.
 1.2. Cl.
 1.2. Fag.
 C-Fag.
 1.2. H.
 3 A. H.
 1.2. Trp.
 1.2. Psa.
 3. Psa.
 Pk.
 1. VI.
 2. VI.
 Vla.
 Vcl.
 Cb.

dim.
tranquillo
p
mf
vivo
arco
mf
arco
mf
pizz.
p
pizz.
p
mf
vivo

Kl.F1.
 1. 2. gr. Fl.
 1. 2. Ob.
 1. 2. Cl.
 1. 2. Fag.
 C- Fag.
 1. 2. H.
 3. 4. H.
 1. 2. Trp.
 1. 2. Pos.
 3. Pos.
 Pk.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

con espr.
pizz.
pp
div.
legg.
pp
pizz.

tranquillo

Kl. Fl.

1. & 2. gr. Fl.

1. & 2. Cb.

1. & 2. Cl. *con espr.*

1. & 2. Fag.

C. Fag.

1. & 2. H.

3. & 4. H.

1. & 2. Trp.

1. & 2. Pos.

3. Pos.

Pk. *p*

In D G.

1. Vl. *div. arco pp*

2. Vl. *pizz. pp*

Vla. *arco pp*

Vel. *pp*

Cb. *pp*

tranquillo

B

K1. Fl.
 1.2. Fl.
 1.2. Ob.
 1.2. Cl.
 1.2. Fag.
 C. Fag.
 1.2. H.
 3.4. H.
 1.2. Trp.
 1.2. Pos.
 3. Pos.
 Pk.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

vivo arco
con espr.
div.
arco
pp
pizz.
p
pizz.
p

B
 R. 2607

K1. Fl.

1. & 2. gr. Fl.

1. & 2. Ob.

1. & 2. Cl.

1. & 2. Fag.

C. Fag.

1. & 2. H.

3. & 4. H.

1. & 2. Trp.

1. & 2. Pos.

3. Pos.

Pk.

1. Vl.

2. Vl.

Vla.

Viol.

Cb.

R. 2807

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B

Kl.Fl.
 1. & 2. gr. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 C. Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 3. Pos.
 Pk.
 1. VI.
 2. VI.
 Vla.
 Vcl.
 Cb.

vivo arco
con espr.
div.
pp
arco
pp
f
pizz.
pizz.
p

B *vivo*

R. 2807

12.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bs. 1

Bs. 2

H. 1

H. 2

Trp. 1

Trp. 2

Pos. 1

Pos. 2

Pk.

Vl. 1

Vl. 2

Vla.

Vcl.

Cb.

mf

arco

Kl.Fl.
 1. & 2. gr. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 C. Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 3. Pos.
 Pk.
 1. Vl.
 2. Vl.
 Vln.
 Viol.
 Ch.

Kl. Fl.
 1. & 2. gr. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 C-Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 3. Pos.
 Pk.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

[illegible]

Kl. Fl.
 1.2. Fl.
 1.2. Ob.
 1.2. Cl.
 1.2. Fag.
 C-Fag.
 1.2. H.
 3.4. H.
 1.2. Trp.
 1.2. Pos.
 3. Pos.
 Pk.
 1. VI.
 2. VI.
 Vla.
 Vcl.
 Cb.

Musical score for page 48, featuring various orchestral instruments including woodwinds, brass, and strings. The score includes dynamic markings like *pp* and *dolce*.

KI. Fl.
 1.2.
 gr. Fl.
 1.2.Ob.
 1.2.Cl.
 1.2.Fag.
 Cr.Fag.
 1.2.H.
 3.4.H.
 1.2.Trp.
 1.2.Pos.
 3.Pos.
 Pk.
 1.Vl.
 2.Vl.
 Vla.
 Vol.
 Cb.

Kl. Fl.
 1. & 2. gr. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 C. Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 B. Pos.
 Pk.
 1. Vi.
 2. Vi.
 Vla.
 Vcl.
 Cb.

Kl. Fl.
 1. & 2. gr. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 C. Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 3. Pos.
 Pk.
 1. Vl.
 2. Vl.
 Vla.
 Vel.
 Cb.

This image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The instruments listed on the left include Kl. Fl. (Clarinet in F), 1. & 2. Ob. (Oboe), 1. & 2. Cl. (Clarinet in B), 1. & 2. Fag. (Bassoon), G. Fag. (Contrabassoon), 1. & 2. H. (Horn), 3. & 4. H. (Horn), 1. & 2. Trp. (Trumpet), 1. & 2. Pos. (Posaune), 3. Pos. (Posaune), Ph. (Pauze), 1. & 2. Vl. (Violin), 3. & 4. Vl. (Violin), Vla. (Viola), Viol. (Violoncello), and Cb. (Kontrabaß). The score includes dynamic markings such as *ppp*, *pp*, and *p*, and a key signature of one sharp (F#). The notation is in a standard musical format with notes, rests, and other musical symbols.

Kl. Fl.
 1. 2. gr. Fl.
 1. 2. Ob.
 1. 2. Cl.
 1. 2. Fag.
 C. Fag.
 1. 2. H.
 3. 4. H.
 1. 2. Trp.
 1. 2. Pos.
 3. Pos.
 Pk.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

p
espr.
p
pp
pp
pp
pp
div.
p
div.
p
f
espr.
p

Kl. F
 1.2. gr. Fl.
 1.3. Ob.
 1.2. Cl.
 1.2. Fag.
 C. Fag.
 1.2. H.
 3.4. H.
 1.2. Trp.
 1.2. Pos.
 3. Pos.
 Ph.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

Musical score for orchestra, numbered 54. The score includes staves for various instruments: Kl. F, 1.2. gr. Fl., 1.3. Ob., 1.2. Cl., 1.2. Fag., C. Fag., 1.2. H., 3.4. H., 1.2. Trp., 1.2. Pos., 3. Pos., Ph., 1. Vl., 2. Vl., Vla., Vcl., and Cb. The notation includes notes, rests, and dynamic markings such as *p* (piano) and *mf* (mezzo-forte). There are also some handwritten-style markings like *cresc.* (crescendo) and *dim.* (diminuendo).

Kl. Fl.
 1. & 2. gr. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 C-Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 3. Pos.
 Pk.
 1. & 2. Vl.
 Vla.
 Vol.
 Cb.

[illegible]

Kl. Fl.
 1. & 2. gr. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 C. Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 3. Pos.
 Pk.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

Kl. Fl.

1. & 2.
gr. Fl.

1. & 2. Ob.

1. & 2. Cl.

1. & 2. Fag.

C: Fag.

1. & 2. Hr.

3. & 4. Hr.

1. & 2. Trp.

1. & 2. Pos.

3. Pos.

Pk.

1. Vl.

2. Vl.

Via.

Vcl.

Cb.

G

In D u. As.

G ff

Kl. Fl.
 1. & 2. gr. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 C. Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 3. Pos.
 Pk.
 1. Vl.
 2. Vl.
 Vla.
 Vol.
 Cb.

sfz cresc.
sfz cresc.
p cresc.
p
cresc.
p
cresc.
cresc.
cresc.
cresc.
p
cresc.

Kl.Fl.
 1. u.
 gr. Fl.
 1. 2. Qb.
 1. 2. Cl.
 2. Clar. in A
 1. 3. Fag.
 C-Fag.
 1. 2. H.
 3. 4. H.
 1. 2. Trp.
 1. 2. Pos.
 3. Pos.
 Pk.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

Musical score for orchestra and woodwinds, measures 1-4. The score is written for a large ensemble. The woodwinds (Kl.Fl., gr. Fl., Qb., Cl., 2. Clar. in A, Fag., C-Fag.) and strings (H., Trp., Pos., Pk., Vl., Vla., Vcl., Cb.) are all present. The woodwinds and strings play a melodic line, while the brass (Trp., Pos., Pk.) and woodwinds (Kl.Fl., gr. Fl., Qb., Cl.) play a rhythmic pattern. The 2. Clarinet in A has a specific part starting in measure 3. The 1. and 2. Violins play a melodic line, while the 1. and 2. Violas play a rhythmic pattern. The Violoncello and Double Bass play a rhythmic pattern. The woodwinds (Kl.Fl., gr. Fl., Qb., Cl.) play a melodic line. The brass (Trp., Pos., Pk.) play a rhythmic pattern. The 2. Clarinet in A has a specific part starting in measure 3.

K1 Fl.
 1. & 2. gr Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 2. Clar. in B.
 1. & 2. Fag.
 C. Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 3. Pos.
 Pk.
 1. Vl.
 2. Vl.
 Vla.
 Vol.
 Ch.

Musical score page 63, featuring various instruments and voices. The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo).

H

K1 Fl.

1.2. gr Fl.

1.2. Ob.

1.2. Cl.

1.2. Fag.

C. Fag.

1.2. H.

3.4. H.

1.2. Trp.

1.2. Pos.

3. Bsn.

Pk.

1. Vl.

2. Vl.

Vla.

Viol.

Cb.

H

KLF1.
 1. S.
 Gr Fl.
 1.2 Ob.
 1.2 Cl.
 1.2 Fag.
 C. Fag.
 1.2 H.
 2.4 H.
 1.2 Trp.
 1.2 Pos.
 2. Pos.
 Ft.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

K1. Fl.

1. & 2. gr. Fl.

1. & 2. Ob.

1. & 2. Cl.

1. & 2. Fag.

C. Fag.

1. & 2. H.

3. & 4. H.

1. & 2. Trp.

1. & 2. Psa.

3. Psa.

Pk.

1. Vl.

2. Vl.

Vla.

Vol.

Cb.

Kl. Fl. I
 1. & 2. Gr. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 C. Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 3. Pos.
 Pk. *in Dom. As.*
 1. Vl.
 2. Vl.
 Vla.
 Viol.
 Ch.

KL.F1
 1.S.
 2.S.
 12.Ov.
 12.Cl.
 12.Fag.
 O.Fag.
 12.H.
 3.A.H.
 12.Trp.
 12.Poa.
 3.Poa.
 Fk.
 1.Vl.
 2.Vl.
 Vla.
 Vol.
 Ch.

Musical score for orchestra and voices. The score includes staves for various instruments and vocal parts. The notation includes notes, rests, and dynamics. The instruments listed are: KL.F1, 1.S., 2.S., 12.Ov., 12.Cl., 12.Fag., O.Fag., 12.H., 3.A.H., 12.Trp., 12.Poa., 3.Poa., Fk., 1.Vl., 2.Vl., Vla., Vol., and Ch.

Kl. Fl.
 1. & 2. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 C. Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 3. Pos.
 Pk.
 1. & 2. Vl.
 Vla.
 Viol.
 Cb.

Kl. Fl.

1. & 2. Fl.

1. & 2. Ob.

1. & 2. Cl.

1. & 2. Fag.

C. Fag.

1. & 2. H.

3. & 4. H.

1. & 2. Trp.

1. & 2. Pos.

3. Pos.

Pk.

1. & 2. Vl.

Vla.

Vcl.

Cl.

Kl. Fl.
 1. & 2. Gr. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 Cor. Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 3. Pos.
 Pk.
 1. & 2. Vi.
 3. Vi.
 Vla.
 Vcl.
 Cb.

K

K

Kl.Fl.

1. & 2. Fl.

1. & 2. Ob.

1. & 2. Cl.

1. & 2. Fag.

C. Fag.

1. & 2. H.

3. & 4. H.

1. & 2. Trp.

1. & 2. Pos.

3. Pos.

Pk.

1. & 2. Vl.

Vla.

Vcl.

Cb.

7

L

Kl. Fl.

1. & 2. Fl.

1. & 2. Ob.

1. & 2. Cl.

1. & 2. Fag.

C. Fag.

1. & 2. H.

3. & 4. H.

1. & 2. Trp.

1. & 2. Pos.

3. Pos.

Pk.

1. Vl.

2. Vl.

Vla.

Vcl.

Cb.

L

f

cresc.

Kl.Fl.

1.3.
gr. Fl.

1.2.Ob.

1.2.Cl.

1.2.Fag.

C.Fag.

1.2.H.

3.4.H.

1.2.Trp.

1.2.Pos.

3.Pos.

Pk.

1.Vl.

2.Vl.

Vla.

Vel.

Cb.

cresc.

ff

[illegible]

etwas ruhiger werdend

tranquillo e sempre pp M

Kl.Fl.

1.2. gr.Fl.

1.2.Ob.

1.2.Cl.

1.2.Fag.

C.Fag.

1.2.H.

2.4.H.

1.2.Trp.

1.2.Pos.

2.Pos.

Ph.

in Cla. G.

1.Vl.

2.Vl.

Vla.

Vol.

Cb.

tranquillo e sempre pp M

Kl. Fl.
 1. & 2. Gr. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 C. Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 3. Pos.
 Pt.
 1. Vl.
 2. Vl.
 Vla.
 Viol.
 Cb.

Musical score for orchestra and strings, page 77. The score includes staves for woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone), percussion (Piano, Cymbal), and strings (Violin, Viola, Violoncello). The music is in a key with one sharp (F#) and a 2/4 time signature. The score features various musical notations including notes, rests, and dynamic markings such as 'pp', 'ppp', and 'div'. The woodwinds and strings are active throughout the page, while the brass and percussion are mostly silent.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, and strings. The instruments listed on the left side of the page are:

- Kl. Fl. (Flute)
- 1. Fl. (First Flute)
- 2. Fl. (Second Flute)
- 1. & 2. Ob. (First and Second Oboe)
- 1. & 2. Cl. (First and Second Clarinet)
- 1. & 2. Fag. (First and Second Bassoon)
- 1. & 2. H. (First and Second Horn)
- 3. & 4. H. (Third and Fourth Horn)
- 1. & 2. Trp. (First and Second Trumpet)
- 1. & 2. Pos. (First and Second Trombone)
- 3. Pos. (Third Trombone)
- Pk. (Percussion)
- 1. Vl. (First Violin)
- 2. Vl. (Second Violin)
- Vla. (Viola)
- Vol. (Cello)
- Ch. (Double Bass)

The score includes various musical notations, including notes, rests, and dynamic markings such as *pp* (pianissimo) and *arco* (arco). The page is numbered 10 in the bottom right corner.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The instruments listed on the left side of the page are:

- Kl.F1 (Klarinetten)
- 1. & 2. Gr. Fl. (Großflöten)
- 1. & 2. Ob. (Oboen)
- 1. & 2. Cl. (Klari)
- 1. & 2. Fag. (Fagotte)
- C-Fag. (Kontrabaßfagott)
- 1. & 2. H. (Hörn)
- 3. & 4. H. (Hörn)
- 1. & 2. Trp. (Trompeten)
- 1. & 2. Pos. (Posaunen)
- 3. & 4. Pos. (Posaunen)
- Pk. (Percussion)
- 1. Vl. (Violen)
- 2. Vl. (Violen)
- Vla. (Viola)
- Vol. (Violoncelli)
- Ch. (Kontrabaß)

The score is written in a standard musical notation with various dynamic markings such as *pp* (pianissimo) and *ppp* (pianississimo), and articulation markings like *acc.* (accents). The notation includes clefs, notes, rests, and bar lines. The page is numbered 10 in the top right corner.

1.8.0a

L2.C1

1.2. Fig.

C-Pag

12. H.

84.H

1.2.Trp.

1.3. Pos.

3. Pos.

Pk.

1.VI.

EVL

Vla.

Vol

C)

Kl.Fl.

1. Fl.

2. Fl.

1. S. Ob.

1. S. Cl.

1. S. Fag.

2. S. Fag.

1. S. H.

2. S. H.

1. S. Trp.

1. S. Pos.

2. S. Pos.

Pk.

1. Vl.

2. Vl.

Vla.

Vol.

Cb.

in C. G.

immer ruhiger werdend

pp

ppp

f

[illegible]

[illegible]

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, and strings. The instruments listed on the left are: Kl.Fl. (Clarinete), 1.2. gr. Fl. (Flauta), 1.2. Ob. (Oboe), 1.2. Cl. (Clarinete), 1.2. Fag. (Fagote), Cor Fag. (Fagote), 1.2. H. (Corn), 3.4. H. (Corn), 1.2. Trp. (Trompa), 1.2. Pos. (Posona), 3. Pos. (Posona), Pk. (Percussão), 1. Vl. (Violino), 2. Vl. (Violino), Vla. (Viola), Vcl. (Violoncello), and Cb. (Contrabaixo). The score is written in a single system with multiple staves. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations, including notes, rests, and dynamic markings such as 'cresc.' (crescendo) and 'ff' (fortissimo). The page is numbered '10' in the bottom right corner.

[illegible]

etwas ruhiger werdend

Digitized by Google

K1.FL
 1. Fl.
 2. Fl.
 1. Ob.
 2. Ob.
 1. Cl.
 2. Cl.
 1. Bsg.
 2. Bsg.
 C. Bsg.
 1. H.
 2. H.
 3. H.
 4. H.
 1. Trp.
 1. Pos.
 2. Pos.
 3. Pos.
 Pt.
 1. Vl.
 2. Vl.
 Vla.
 Vol.
 Cb.

R. 2607

Digitized by Google

1. Fl.

2. Fl.

1. Oboe.

2. Oboe.

1. Clarinet.

2. Clarinet.

1. Bassoon.

2. Bassoon.

1. Horn.

2. Horn.

1. Trumpet.

1. Percussion.

2. Percussion.

Pk.

1. Violin.

2. Violin.

Viola.

Cel.

Cb.

Die HÄUTE

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The instruments listed on the left side of the page are:

- Kl.F1. (Klarinetten)
- 1. & 2. Gr.F1. (Geigen)
- 1. & 2. Ob. (Oboen)
- 1. & 2. Cl. (Clarinett)
- 1. & 2. Fag. (Fagott)
- 1. & 2. H. (Hörn)
- 1. & 2. Trp. (Trompeten)
- 1. & 2. Pos. (Posaunen)
- 3. Pos. (Posaune)
- Pk. (Pauken)
- 1. Vl. (Violen)
- 2. Vl. (Violen)
- Vla. (Viola)
- Vol. (Violoncelli)
- Cb. (Kontrabaß)

The score is written in a single system, with each instrument having its own staff. The music is in a key with one flat (B-flat) and a common time signature (C). The score includes various dynamic markings, such as *pp* (pianissimo) and *ppp* (pianissimissimo), and articulation markings like *arco* (arco). The notation includes notes, rests, and slurs, indicating the flow of the music. The page is numbered 'N' in the top right corner.

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed from top to bottom are: K.F.I., 1.9. gr.FI., 1.9.Ob., 1.9.Cl., 1.9.Fag., C.Fag., 1.9.H., 2.4.H., 1.9.Trp., 1.9.Poa., 2.Poa., Pk., 1.VI., 2.VI., Vla., Vol., and Cb. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' (pianissimo) and 'ppp' (pianissimissimo). There are also some markings like 'arco' and 'pizz.' (pizzicato). The page is numbered '10' in the bottom right corner.

This page of a musical score contains the following elements:

- Instrumentation:** The staves are labeled on the left as KI.Fl. (Key Flute), 1. Fl. (First Flute), 2. Fl. (Second Flute), 1. & 2. Ob. (Oboe), 1. & 2. Cl. (Clarinet), 1. & 2. Fag. (Bassoon), Cor. (Horn), 1. & 2. H. (Trumpet), 3. & 4. H. (Trumpet), 1. & 2. Trp. (Trumpet), 1. & 2. Pos. (Posaune), 3. Pos. (Posaune), Ph. (Percussion), 1. Vl. (Violin), 2. Vl. (Violin), Vla. (Viola), Vel. (Violoncello), and Cs. (Cello).
- Dynamic Markings:** The score includes various dynamic markings such as *pp* (pianissimo), *ppp* (pianississimo), and *ppp* (pianississimo).
- Tempo Change:** A tempo change instruction "In C. G." (Allegretto) is written above the Percussion staff.
- Lyrics:** The German lyrics "immer ruhiger werdend" (becoming ever more peaceful) are written above the Violin I staff.
- Notation:** The score uses standard musical notation with staves, clefs, key signatures (three sharps), and various musical symbols for notes, rests, and dynamics.

KLF1
 1. Fl.
 gr. Fl.
 1. Oboe
 2. Clarinet
 1. Bassoon
 C. Bassoon
 1. Horn
 2. Horn
 1. Trumpet
 1. Trombone
 2. Trombone
 Pk.
 1. Violin
 2. Violin
 Viola
 Violoncello
 Contrabasso

Musical score for a symphony, showing staves for various instruments including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Percussion, Violins, Viola, Cello, and Double Bass. The score includes dynamic markings like *pp*, *p*, and *f*, and some handwritten notes like "Fino" and "divisi".

molto cresc. e string. **O a tempo**

Kl.Fl. *p molto cresc.*

1.2. gr.Fl. *pp. molto cresc.*

1.2.Ob. *pp. molto cresc.*

1.2.Cl. *pp. molto cresc.*

1.2.Fag. *pp. molto cresc.*

C.Fag. *pp. molto cresc.*

1.2.H. *pp. molto cresc.*

3.4.H. *pp. molto cresc.*

1.2.Trp. *pp. molto cresc.*

1.2.Poa. *pp. molto cresc.*

3.Poa. *pp. molto cresc.*

Ph. *pp. molto cresc.*

1.Vl. *pp. molto cresc. e string.* **a tempo** *marcato*

2.Vl. *pp. molto cresc.* *marcato*

Vla. *pp. molto cresc. e string.* *marcato*

Vel. *pp. molto cresc.*

Cb. *pp. molto cresc.*

Flto sul pontic.

00

KLF. *molto cresc.*
 1. S. gr. Fl.
 1. 3. Ob. *molto cresc.*
 1. 3. Cl. *molto cresc.*
 1. 2. Fag. *p molto cresc.*
 C. Fag.
 1. 2. H. *p*
 2. 4. H.
 1. 3. Trp.
 1. 2. Pos.
 3. Pos.
 Fk.
 1. Vl. *p*
 2. Vl. *p*
 Vla.
 Vol. *molto cresc.*
 Cb. *molto cresc.*
passionato
f marc.
f marc.
dim.
dim.
dim.
dim.
dim.

P

KLF. Fl.
 1. Fl.
 gr. Fl.
 1. Ob.
 1. Cl.
 1. Bg.
 O. Bg.
 1. H.
 2. H.
 1. Trp.
 1. Pos.
 2. Pos.
 Pk.
 1. Vi.
 2. Vi.
 Vla.
 Vcl.
 Cb.

dim.
p
mf
pp
Solo
dim.
mf
pp
Vivo.
pizz.
arco
pp

KLF1.
 1st.
 2nd Fl.
 1st Ob.
 2nd Cl.
 1st Bsg.
 2nd Bsg.
 Cor. Ang.
 1st H.
 2nd H.
 3rd H.
 4th H.
 1st Trp.
 2nd Trp.
 1st Tbn.
 2nd Tbn.
 Pic.
 1st Vl.
 2nd Vl.
 Vla.
 Vcl.
 Cb.

con espres.
div.
pp
pizz.

This is a page from a musical score, likely for a symphony. The score is written on multiple staves, each labeled with an instrument or voice part. The instruments listed on the left include:

- Kl.Fl. (Klarinettenflöte)
- 1. & 2. Fl. (Flöten)
- 1. & 2. Ob. (Oboen)
- 1. & 2. Cl. (Klarinetten)
- 1. & 2. Fag. (Fagotte)
- 1. & 2. H. (Hörn)
- 1. & 2. Trp. (Trompeten)
- 1. & 2. Pos. (Posaunen)
- Ph. (Pfeife)
- 1. & 2. Vl. (Violen)
- Vla. (Viola)
- Vel. (Viola)
- Cb. (Kontrabaß)

The score is written in a major key, indicated by the key signature (one sharp). The tempo is marked "Allegro". The score includes various musical notations, such as notes, rests, and dynamic markings like "cresc." (crescendo) and "poco" (poco). The page is numbered "10" in the bottom right corner.

K1 Fl.

1. & 2. Fl.

1. & 2. Ob.

1. & 2. Cl.

1. & 2. Fag.

C. Fag.

1. & 2. H.

3. & 4. H.

1. & 2. Trp.

1. & 2. Pos.

3. Pos.

Pk.

1. Vl.

2. Vl.

Vla.

Vcl.

Cb.

Q

KLF1

1.
gr. Fl.

1. & 2. Ob.

1. & 2. Cl.

1. & 2. Fog.

C. Fog.

1. & 2. H.

3. & 4. H.

1. & 2. Trp.

1. & 2. Pos.

3. Pos.

Ph.

1. Vl.

2. Vl.

Via.

Vol.

Cb.

marc.

marc.

in D. G.

marc.

marc.

Q

KLF1.
 1. Fl.
 Gr. Fl.
 1. Ob.
 1. Cl.
 1. Bg.
 C. Bg.
 1. H.
 2. H.
 1. Trp.
 1. Pos.
 2. Pos.
 Pk.
 1. Vl.
 2. Vl.
 Vla.
 Vol.
 Cb.

Musical score for a symphony, featuring various instruments including Flutes, Oboes, Clarinets, Bassoons, Traps, Poses, Pk, Vl, Vla, Vol, and Cb. The score includes musical notation, dynamics (mf, f, dim, p), and articulation marks.

R

This is a page from a musical score, likely for a symphony or opera. The page is titled "R" at the top center. It contains multiple staves for various instruments and vocal parts. The staves are labeled as follows from top to bottom:

- KL.Fl. (Klarinettenflöte)
- 1. & 2. gr. Fl. (1. & 2. große Flöte)
- 1. & 2. Ob. (1. & 2. Oboe)
- 1. & 2. Cl. (1. & 2. Klarinette)
- 1. & 2. Fag. (1. & 2. Fagott)
- C. Fag. (Cellofagott)
- 1. & 2. H. (1. & 2. Horn)
- 3. & 4. H. (3. & 4. Horn)
- 1. & 2. Trp. (1. & 2. Trompete)
- 1. & 2. Pos. (1. & 2. Positiv)
- 3. Pos. (3. Positiv)
- Pk. (Pauke)
- 1. Vl. (1. Violine)
- 2. Vl. (2. Violine)
- Vla. (Viola)
- Vel. (Violoncello)
- Cb. (Kontrabaß)

The score includes various musical notations, including notes, rests, and dynamic markings such as *pp* (pianissimo) and *ppp* (pianissimissimo). There are also performance instructions like *divisi* (divisi) and *Tutti*. The page is numbered "R" at the top and bottom center.

R

[illegible]

Klf.
 1. Fl.
 2. Fl.
 1. Ob.
 2. Ob.
 1. Cl.
 2. Cl.
 1. Fag.
 2. Fag.
 O. Fag.
 1. H.
 2. H.
 3. H.
 1. Trp.
 2. Trp.
 3. Trp.
 1. Pos.
 2. Pos.
 3. Pos.
 Pk.
 1. Vi.
 2. Vi.
 Vla.
 Vcl.
 Cb.

[illegible]

This is a page from a musical score, likely for a symphony. The page is numbered '8' at the top center. The instruments listed on the left side of the staves are: K.F. Fl., 12. Fl., 12. Ob., 12. Cl., 12. Fag., 12. H., 12. Trp., 12. Pos., 12. Pk., 12. Vl., 12. Vla., 12. Cb., and 12. Kb. The score includes musical notation, dynamics like 'ppp' and 'div.', and a section marked 'S'.

KLF1
 1. & 2. gr. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 C. Fag.
 1. & 2. H.
 2. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 3. Pos.
 Pk.
 1. Vi.
 2. Vi.
 Vla.
 Vol.
 Cb.

pp
f
pp
pp
pp
cresc.
cresc.
cresc.
in C, G

T

K.I. Fl.
 1. & 2. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 C. Fag.
 1. & 2. H.
 2. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 3. Pos.
 Pk.
 1. & 2. Vi.
 2. Vi.
 Vla.
 Vcl.
 Cb.

K1. Fl.
 1.2. gr. Fl.
 1.2. Ob.
 1.2. Cl.
 1.2. Fag.
 C. Fag.
 1.2. H.
 3.4. H.
 1.2. Trp.
 1.2. Pos.
 3. Pos.
 Pk.
 1. VI.
 2. VI.
 Vla.
 Vcl.
 Cb.

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

Kl.Fl.

1. &
gr. Fl.

1. & Ob.

1. & Cl.

1. & Fag.

C. Fag.

1. & H.

3. & H.

1. & Trp.

1. & Pos.

3. Pos.

Pk.

1. Vl.

2. Vl.

Vla.

Vcl.

Cb.

K1 Fl.
 1. & 2. Gr. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 C. Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 3. Pos.
 Pk.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, and strings. The instruments listed on the left are:

- Kl. Fl. (Keyed Flute)
- 1. 2. gr. Fl. (First and Second Grand Flutes)
- 1. 2. Ob. (First and Second Oboes)
- 1. 2. Cl. (First and Second Clarinets)
- 1. 2. Fag. (First and Second Bassoons)
- C. Fag. (Contrabassoon)
- 1. 2. H. (First and Second Horns)
- 3. 4. H. (Third and Fourth Horns)
- 1. 2. Trp. (First and Second Trumpets)
- 1. 2. Pos. (First and Second Trombones)
- 3. Pos. (Third Trombone)
- Pk. (Percussion)
- 1. Vl. (First Violin)
- 2. Vl. (Second Violin)
- Vla. (Viola)
- Vol. (Violoncello)
- Cb. (Double Bass)

The score features musical notation on staves, including notes, rests, and dynamic markings such as *cresc.* (crescendo). A rehearsal mark **II** is visible on the 1. 2. H. staff. The page is numbered 10 in the bottom right corner.

U

un poco piu vivo

maru 103

Kl. Fl.
 1. & 2. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 C. Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 3. Pos.
 Pk.
 1. & 2. Vl.
 Vla.
 Vcl.
 Cb.

marc.
div.
arco
un poco piu vivo
marc.
div.
plac.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, and strings. The instruments listed on the left are: Kl. Fl. (Clarinet in F), 1. & 2. Fl. (Flutes), 1. & 2. Ob. (Oboes), 1. & 2. Cl. (Clarinets), 1. & 2. Fag. (Bassoons), C. Fag. (Contrabassoon), 1. & 2. H. (Horns), 3. & 4. H. (Horns), 1. & 2. Trp. (Trumpets), 1. & 2. Pos. (Posaunas), 3. Pos. (Posauna), Pk. (Percussion), 1. & 2. Vi. (Violins), Vla. (Viola), Vcl. (Violoncello), and Cb. (Contrabass). The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc.' (crescendo) and 'meno.' (meno). The page is numbered '11' in the top right corner.

a tempo, ma sempre vivo

Kl.Fl. *ff* *cresc.*
 1.2. gr.Fl. *ff* *cresc.*
 1.2.Ob. *ff* *marc.* *cresc.*
 1.2.Cl. *ff* *marc.* *cresc.*
 1.2.Fag. *ff* *cresc.*
 C.Fag. *ff* *cresc.*
 1.2.H. *ff* *cresc.*
 3.4.H. *ff* *marc.* *cresc.*
 1.2.Trp. *ff* *dim. b \flat*
 1.2.Pos. *ff*
 3.Pos. *ff*
 Pk. *ff*
 1.Vl. *ff* *marc.* *dim.* *cresc.*
 2.Vl. *ff* *marc.* *cresc.*
 Vla. *ff* *cresc.*
 Vcl. *ff* *cresc.*
 Cb. *ff* *cresc.*

V

KL Fl.

1. Fl.

2. Fl.

1. Oboe

2. Oboe

1. Clarinet

2. Clarinet

1. Bassoon

2. Bassoon

C. Bassoon

1. Horn

2. Horn

3. Horn

4. Horn

1. Trumpet

2. Trumpet

1. Trombone

2. Trombone

3. Trombone

Pk.

1. Violin

2. Violin

Viola

Viol.

Cb.

V

marc.

marc.

marc.

cresc.

molto ap.

molto ap.

molto ap.

molto vivo

Kl.Fl.
 1.2.
 gr.Fl.
 1.2.Obo.
 1.2.Cl.
 1.2.Fag.
 C.Fag.
 1.2.H.
 3.4.H.
 1.2.Trp.
 1.2.Pos.
 3.Pos.
 Pk.
 1.Vl.
 2.Vl.
 Vla.
 Viol.
 Cb.

passionato
passionato
passionato

molto vivo

Kl. Fl.
 1. & 2. Gr. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 C. Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 3. Pos.
 Pk.
 1. Vi.
 2. Vi.
 Vla.
 Vcl.
 Cb.

KI, Fl.
 1. & 2. gr. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 C-Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 3. Pos.
 Pk.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

molto cresc.
mf

Kl. Fl.
 1. Fl.
 2. Fl.
 1. Ob.
 2. Ob.
 1. Cl.
 2. Cl.
 1. Fag.
 2. Fag.
 1. H.
 2. H.
 1. Trp.
 2. Trp.
 1. Pos.
 2. Pos.
 Pk.
 1. Vi.
 2. Vi.
 Vla.
 Vol.
 Cb.

III. On the Shore at Sorrento — Am Strande von Sorrent — Sur la côte de Sorrente

Andantino. Metr. ♩ = 56.

Kleine Flöte.

Grosse Flöten.

Oboen.

**Clarinetten.
in A.**

**Fagotte.
in A. 1.2.
Hörner.
in E. 3.4.**

Harfe.

I. Violinen.

II. Violinen.

**Violen.
1.
2.**

**Violoncelle.
1.
2.**

Contrabass.

con sordini

pp

pizz. arco

arco

pp

Andantino.

Kl. Fl. *ppp*
 1. & gr. Fl. *ppp*
 1. & Ob. *pp*
 1. & Cl. *pp*
 1. & Fag. *pp*
 1. & H. *pp*
 3. & H. *pp*
 Hfo. *pp*
 1. VI. *ppp*
 2. VI. *ppp* auf dem Geigebrett...
 VIa. *ppp*
 Vol. *ppp*
 Cb. *ppp*
 C Salto.

The musical score is written for a large orchestra. The top section includes woodwinds (Kl. Fl., 1. & gr. Fl., 1. & Ob., 1. & Cl., 1. & Fag., 1. & H., 3. & H.) and a harp (Hfo.). The bottom section includes strings (1. VI., 2. VI., VIa., Vol., Cb.) and a double bass (C Salto.). The score is in G major (one sharp) and 2/4 time. The first system shows the woodwinds and harp playing, while the strings enter in the second system. The second violin part has a specific instruction to play 'auf dem Geigebrett...' (on the violin body). The double bass part has a 'C Salto.' marking.

*calando**a tempo*

Kl.Fl.

1.3.
gr.Fl.

1.2.Ob.

1.2.Cl.

1.2.Fag.

1.2.H.

3.4.H.

Hfe.

1.Vl.

2.Vl.

Vla.

Vcl.

Cb.

*calando**a tempo*

112

Kl. Fl.

1. Fl.

2. Fl.

1. Ob.

2. Ob.

1. Cl.

2. Cl.

1. Fag.

2. Fag.

Hr.

1. Vi.

2. Vi.

Vla.

Vol.

Cb.

ppp

f

acc.

stacc.

auf dem Griffbrett

C Saite

HARVARD UNIVERSITY

calando

a tempo

calando a tempo

Kl. Fl.

1. & 2. gr. Fl.

1. & 2. Ob.

1. & 2. Cl.

1. & 2. Fag.

1. & 2. H.

3. & 4. H.

Hfe.

1. & 2. Vi.

3. Vi.

Vla.

Vcl.

Cb.

calando a tempo

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KL.P1.

1.2. gr. Fl.

1.2. Ob.

1.2. Cl.

1.2. Fag.

1.2. H.

3.4. H.

Hfe.

1. Vl.

2. Vl.

Vla.

Vcl.

Cb.

pp

p

senza sordini

senza sordini

KL Fl. **A**

1.2. gr. Fl.

1.2. Ob.

1.2. Cl.

1.2. Fag.

1.2. H.

3.4. H.

Hfe.

1. VI. *espr.*
pp

2. VI. *espr.*
pp

Vla. *pp*

Vel. *pp*

Cb. *pp*
A

R. 2607

K1 Fl.
 1.2. gr. Fl.
 1.2. Ob.
 1.2. Cl.
 1.2. Fag.
 1.2. H.
 3.4. H.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

espr.
espr.
pp

Kl.F1.
1.2. gr. Fl.
1.2. Ob.
1.2. Cl.
1.2. Fag.
1.2. H.
3.4. H.
Hfe.

1.VI.
2.VI.
Vla.
Vel.
Cb.

124

B

Kl.Fl.

1.2. Fl.

1.2. Ob.

grazioso

1.2. Cl.

1.2. Fag.

1.2. H.

3.4. H.

Hfe.

1. Vl.

con sordini

con sordini *pp*

2. Vl.

pp

Vla.

pp

Vcl.

pp *pizz.*

Cb.

pp *pizz.*

B *pp*

B. 2407

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This page contains the musical notation for measures 120 through 122. The instruments listed are:

- Kl.Fl.
- 1. & 2. gr. Fl.
- 1. & 2. Ob.
- 1. & 2. Cl.
- 1. & 2. Fag.
- 1. & 2. H.
- 3. & 4. H.
- Hr.
- 1. Vl.
- 2. Vl.
- Vla.
- Vcl.
- Cb.

The score includes dynamic markings such as *pp*, *ppp*, *p*, *arco*, and *pizz.*. There are also performance instructions like "auf dem Griffbrett". The page number 123 is visible in the top right corner.

un poco calando a tempo

Kl.Fl.
 1.9. gr. Fl.
 1.2. Ob.
 1.2. Cl.
 1.2. Fag.
 1.2. H.
 3A. H.
 Hfe.
 1.Vl.
 2.Vl.
 Vla.
 Vel.
 Cb.

Solo
 Solo
 Solo
 C Saite #2
 pp pizz.

KLF Fl.

1. & 2. gr. Fl.

1. & 2. Ob.

1. & 2. Cl.

1. & 2. Fag.

1. & 2. H.

3. & 4. H.

Hfe.

1. VI.

2. VI.

Vla.

Vcl.

Cb.

cresc.

p

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KL.Fl. **D**

1.2. gr. Fl. *p* *dim.* *pp*

1.2. Ob. *p* *dim.* *pp*

1.2. Cl. *p* *dim.* *pp*

1.2. Fag. *p* *dim.* *pp*

1.2. H. *pp*

2.4. H. *pp*

Hr.

1.VI.

2.VI.

Vla. *pp* *pp*

Vel. *senza sordini* *pp dolce con espr. arco*

Cb. *senza sordini* *pp dolce con espr. arco*

pp

R. 2807

1. Fl.

1. 2. gr. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

1. 2. H.

3. 4. H.

Hfe.

1. Vl.

2. Vl.

Vla.

Vcl.

Cb.

This musical score page, numbered 127, contains staves for various instruments. The woodwind section includes two flutes (1. Fl., 1. 2. gr. Fl.), two oboes (1. 2. Ob.), two clarinets (1. 2. Cl.), two bassoons (1. 2. Fag.), two horns (1. 2. H.), and three and four horns (3. 4. H.). The string section includes two violins (1. Vl., 2. Vl.), two violas (Vla.), two cellos (Vcl.), and a double bass (Cb.). A harp (Hfe.) is also present. The score is written in a key with three sharps (F#, C#, G#) and a common time signature (C). The woodwinds and strings are playing a melodic line with many slurs and ties. The bassoon (Fag.) and double bass (Cb.) have a more active, rhythmic part. The percussion (Hfe.) is mostly silent, with a few notes indicated by 'x' marks. The dynamic marking 'pp' (pianissimo) is used in several places, including the bassoon and double bass parts.

Kl. Fl. **E**
 1. 2. gr. Fl.
 1. 2. Ob.
 1. 2. Cl. *con espr.*
 1. 2. Fag. *pp.*
 1. 2. H.
 3. 4. H.
 Hfe.
 1. Vi. *pp.*
 2. Vi. *pp.*
 Vla.
 Vcl. *pp.*
 Cb. *pp.*
E

Kl. Fl.
 1.2.
 gr. Fl.
 1.2. Ob.
 1.2. Cl.
 1.2. Fag.
 1.2. H.
 3.4. H.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

Musical score for page 129, featuring woodwinds, strings, and percussion. The score includes parts for Kl. Fl., 1.2. gr. Fl., 1.2. Ob., 1.2. Cl., 1.2. Fag., 1.2. H., 3.4. H., Hfe., 1. Vl., 2. Vl., Vla., Vcl., and Cb. The music is in G major and 4/4 time. The woodwinds and strings play a rhythmic pattern of eighth notes, while the percussion plays a steady beat. The score includes dynamic markings such as *p*, *pp*, and *cresc.* (crescendo).

130

Kl.Fl.

1. 2.
gr. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

1. 2. H.

3. 4. H.

Hfe.

1. Vl.

2. Vl.

Via.

Vcl.

Cb.

Musical score for orchestra, measures 130-134. The score includes parts for woodwinds (Kl.Fl., gr. Fl., Ob., Cl., Fag., H., 3. 4. H.), brass (Hfe.), strings (Vl., Via., Vcl., Cb.), and woodwinds (1. 2. Vl.). The key signature is two sharps (F# and C#). The score features various dynamics including *p* (piano), *cresc.* (crescendo), and *espr.* (espressivo). The woodwinds and strings play sustained notes, while the woodwinds and strings play melodic lines. The woodwinds and strings play a rhythmic pattern of eighth notes. The woodwinds and strings play a melodic line. The woodwinds and strings play a melodic line. The woodwinds and strings play a melodic line.

131

Kl. Fl.

1. 2. gr. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

1. 2. H.

3. 4. H.

Efe.

1. VI.

2. VI.

Via.

Vcl.

Cb.

Fin

D. 2607

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This is a page from a musical score, likely for a symphony. The score is written in G major (one sharp) and 4/4 time. The instruments listed on the left are:

- Kl. Fl. (Keyed Flute)
- 1. 2. gr. Fl. (First and Second Grand Flutes)
- 1. 2. Ob. (First and Second Oboes)
- 1. 2. Cl. (First and Second Clarinets)
- 1. 2. Fag. (First and Second Bassoons)
- 1. 2. H. (First and Second Horns)
- 3. 4. H. (Third and Fourth Horns)
- Rf. (Trumpet)
- 1. Vl. (First Violin)
- 2. Vl. (Second Violin)
- Vla. (Viola)
- Vcl. (Violoncello)
- Cb. (Double Bass)

The score is divided into measures by vertical bar lines. Dynamic markings such as *pp* (pianissimo) and *p* (piano) are visible throughout the score. The notation includes various musical symbols such as notes, rests, and slurs. The page is numbered 5607 at the bottom center.

K1. Fl.

1.2. gr. Fl.

1.2. Ob.

1.2. Cl.

1.2. Fag.

1.2. H.

3.4. H.

Hfe.

1. VI.

2. VI.

Vla.

Vcl.

Cb.

Kl. Fl.
 1. & 2. gr. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. S. For.
 Pk.
 Hfo.
 1. Vl.
 2. Vl.
 Vla.
 Viol.
 Cb.

Musical score for orchestra and strings, measures 1-4. The score includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet), strings (Violin, Viola, Violoncello), and percussion (Klein Horn, Bass Drum). The music features various dynamics including *pp*, *p*, and *cresc.* markings.

Kl. Fl.
 1.2. gr. Fl.
 1.2. Ob.
 1.2. Cl.
 1.2. Fag.
 1.2. H.
 2.4. H.
 1.2.3. Pos.
 Pk.
 Hfo.
 1.Vl.
 2.Vl.
 Vla.
 Vol.
 Cb.

smile
cresc.
pp

[illegible]

Kl. Fl.
 1. & 2. gr. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. S. Pos.
 Pk.
 Hfo.
 1. Vl.
 2. Vl.
 Vla.
 Vel.
 Cs.

The musical score for page 129 is written for a full orchestra. The woodwind section includes Clarinet in F (Kl. Fl.), Flute (1. & 2. gr. Fl.), Oboe (1. & 2. Ob.), Clarinet in C (1. & 2. Cl.), Bassoon (1. & 2. Fag.), Horn (1. & 2. H.), Trumpet (3. & 4. H.), Trombone (1. & 2. S. Pos.), and Percussion (Pk.). The brass section includes Horn (Hfo.). The string section includes Violin (1. Vl., 2. Vl.), Viola (Vla.), Violoncello (Vel.), and Double Bass (Cs.). The harp (Harp) is also present. The score is in 3/4 time. The woodwinds and strings play a melodic line, while the brass and harp provide harmonic support. The score includes various dynamics such as *pp* (pianissimo), *ppp* (pianissimissimo), and *molto cresc.* (molto crescendo). The woodwinds and strings are marked *simile* (simile). The brass and harp are marked *pp* (pianissimo). The score is divided into three measures. The first measure shows the woodwinds and strings playing a melodic line, while the brass and harp provide harmonic support. The second measure shows the woodwinds and strings playing a melodic line, while the brass and harp provide harmonic support. The third measure shows the woodwinds and strings playing a melodic line, while the brass and harp provide harmonic support.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, with staves arranged vertically. The instruments listed on the left include:

- Kl. Fl. (Clarinet in F)
- 1.2. gr. Fl. (1st and 2nd Bassoons)
- 1.2. Ob. (1st and 2nd Oboes)
- 1.2. Cl. (1st and 2nd Clarinets)
- 1.2. Fag. (1st and 2nd Bassoons)
- 1.2. H. (1st and 2nd Horns)
- 3.4. H. (3rd and 4th Horns)
- 1.2.3. Pos. (1st, 2nd, and 3rd Trumpets)
- Pk. (Percussion)
- Hfe. (Harp)
- 1. Vi. (1st Violin)
- 2. Vi. (2nd Violin)
- Vla. (Viola)
- Vcl. (Violoncello)
- Cb. (Contrabass)

The score features various musical notations, including notes, rests, and dynamic markings. Key dynamic markings include *ppp* (pianissimo) and *cresc.* (crescendo). The notation is complex, with many notes and rests, indicating a dense orchestral texture. The page is numbered '1' in the top right corner.

136

Kl. Fl.

1. 2.
gr. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

1. 2. H.

3. 4. H.

Hr.

1. Vl.

2. Vl.

Vla.

Vel.

Cb.

Musical score for orchestra, measures 136-140. The score includes parts for woodwinds (Kl. Fl., gr. Fl., Ob., Cl., Fag., H., Hr.), strings (Vl., Vla., Vel., Cb.), and brass (Hr.). The key signature is D major (two sharps). The score features various dynamics such as *p* (piano), *cresc.* (crescendo), and *espr.* (espressivo). The woodwinds and strings play melodic lines, while the brass provides harmonic support. The woodwinds have long notes with slurs, and the strings play rhythmic patterns. The brass parts are more active, with many sixteenth and thirty-second notes.

K1. Fl. **F**
 1. 2. gr. Fl.
 1. 2. Ob.
 1. 2. Cl.
 1. 2. Fag.
 1. 2. H.
 3. 4. H.
 Hfo.
 1. VI.
 2. VI.
 Vla.
 Vcl.
 Cb.

p, *pp*, *espr.*, *cresc.*, **F**, **p**

Kl. Fl.
 1. & 2. gr. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 1. & 2. H.
 3. & 4. H.
 Hr. & F.
 1. VI.
 2. VI.
 Vla.
 Vel.
 Cb.

H. 2607

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Kl. Fl.
 1. 2.
 gr. Fl.
 1. 2. Ob.
 1. 2. Cl.
 1. 2. Fag.
 1. 2. H.
 3. 4. H.
 Hfe.
 1. VI.
 2. VI.
 Vla.
 Vcl.
 Cb.

Musical score for orchestra and strings, measures 1-4. The score includes parts for Kl. Fl., 1. 2. gr. Fl., 1. 2. Ob., 1. 2. Cl., 1. 2. Fag., 1. 2. H., 3. 4. H., Hfe., 1. VI., 2. VI., Vla., Vcl., and Cb. The key signature is two sharps (F# and C#). Dynamics include *dim.*, *pp*, *ppp*, and *pp*.

Kl. Fl.
 1.2. gr. Fl.
 1.2. Ob.
 1.2. Cl.
 1.2. Fag.
 1.2. H.
 3.4. H.
 1.2.3. Foa.
 Pk.
 Hfo.
 1. VI.
 2. VI.
 Vla.
 Viol.
 Cb.

Musical score for "The Swan" (Le Cygne) by Camille Saint-Saëns. The score is for a full orchestra and includes parts for various instruments. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score includes dynamic markings such as *pp*, *p*, and *cresc.*. The score is arranged in a system with multiple staves. The instruments listed on the left are: Kl. Fl., 1.2. gr. Fl., 1.2. Ob., 1.2. Cl., 1.2. Fag., 1.2. H., 3.4. H., 1.2.3. Foa., Pk., Hfo., 1. VI., 2. VI., Vla., Viol., and Cb. The score includes a variety of musical notation, including notes, rests, and articulation marks. The score is a page from a larger manuscript, as indicated by the page number "259" at the bottom.

Kl.Fl.

gr.Fl.

1.2.Ob.

1.2.Cl.

1.2.Bag.

1.2.H.

3.4.H.

1.2.3. Pos.

Pk.

Hefe.

1.VI.

2.VI.

Vla.

Vel.

Cb.

dim.

ppf

ppp

pp

p

R.2607

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Kl. Fl.
 1. & 2. gr. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. 3. Pos.
 Pk.
 Hf.
 1. Vl.
 2. Vl.
 Vla.
 Viol.
 Cs.

molto sup.
pp
simile
ppp
pp
simile
ppp
simile
simile

[illegible]

Kl. Fl.
 1.2. gr. Fl.
 1.2. Ob.
 1.2. Cl.
 1.2. Fag.
 1.2. H.
 3.4. H.
 1.2. 3. Pos.
 Pk.
 Hfe.
 1.Vl.
 2.Vl.
 Vla.
 Viol.
 Cb.

Musical score for orchestra and strings, measures 1-3. The score includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet), brass (Horn, Trombone, Trumpet, Horn), and strings (Violin, Viola, Violoncello). The woodwinds and strings are playing a melodic line, while the brass and woodwinds provide harmonic support. The score is marked with dynamic levels such as ppp, pp, and f.

Kl. Fl.

1. S.
gr. Fl.

1.2. Ob.

1.2. Cl.

1.2. Fag.

1.2. H.

3.4. H.

1.2.3. Pos.

Pk.

Hfe.

1. VI.

2. VI.

Vla.

Vol.

Cb.

senza sordina

pp

ppp

dim.

Pos. und Pauken tacet.

Kl. Fl.

1. 2.
gr. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

1. 2. H.

3. 4. H.

Hfe.

1. Vl.

2. Vl.

Vla.

Vcl.

Cb.

senza sordini

senza sordini

Kl. Fl. H 143
 1.2. gr. Fl. *pp*
 1.2. Ob. *pp*
 1.2. Cl. *pp*
 1.2. Fag. *pp*
 1.2. H. *pp*
 3.4. H. *pp*
 Hfe. *p*
 1. Vl. *p* *cresc.* *con sordini*
 2. Vl. *pp* *cresc.* *pp*
 Vla. *pp* *cresc.* *pp*
 Viol. *pp* *cresc.* *pp*
 Cb. *pp* *cresc.* *pp*

Kl. Fl.
 1. 2.
 gr. Fl.
 1. 2. Ob.
 1. 2. Cl.
 1. 2. Fag.
 1. 2. H.
 3. 4. H.
 Hfe.
 1. Vi.
 2. Vi.
 Vla.
 Vcl.
 Cb.

dim.
pp
pp
pp
Solo
p
Solo
senza sordino

[illegible]

This page of a musical score is for a symphony, likely in D major, as indicated by the key signature of two sharps (F# and C#). The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Kl. Fl. (Clarinet in F), 1. Fl. gr. Fl. (First Flute), 1. 2. Ob. (Oboe), 1. 2. Cl. (Clarinet), 1. 2. Fag. (Bassoon), 1. 2. H. (Horn), 3. 4. H. (Horn), Hfe. (Harp), 1. VI. (Violin), 2. VI. (Violin), Vla. (Viola), Vcl. (Cello), and Cs. (Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings. Key dynamic markings include 'espr.' (espressivo), 'p' (piano), 'pp' (pianissimo), and 'con sordini' (with mutes). The tempo is marked 'Allegretto' at the top left. The page number '10' is visible in the bottom right corner.

[illegible]

I **Solo**

Kl. Fl. *pp*

1. & 2. gr. Fl. *pp*

1. & 2. Ob. *pp*

1. & 2. Cl. *pp*

1. & 2. Fag. *pp*

1. & 2. H. *gestoprt* *mf*

2. & 4. H. *gestoprt* *mf*

Hfe. *pp*

1. Vl. *Solo* *pp* *senza sordino* *Tutti con sordini*

2. Vl. *pp* *pp*

Vla. *pp* *pp*

Vcl. *pp* *pp*

Cb. *pp*

I

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, and strings. The key signature is two sharps (F# and C#), and the time signature is 4/4. The instruments listed on the left are: K1. Fl. (First Flute), 1. 2. gr. Fl. (Grand Flute), 1. 2. Ob. (Oboe), 1. 2. Cl. (Clarinet), 1. 2. Fag. (Bassoon), 1. 2. H. (Horn), 3. 4. H. (Horn), Hfe. (Horn), 1. VI. (Violin), 2. VI. (Violin), Vla. (Viola), Vcl. (Violoncello), and Cb. (Contrabasso). The score includes various musical notations such as notes, rests, and dynamic markings like 'Solo' and 'pp' (pianissimo). The page is numbered '11' in the top right corner.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, and strings. The instruments listed on the left side of the page are: K1. Fl. (First Flute), 1. & 2. gr. Fl. (Great Flutes), 1. & 2. Ob. (Oboes), 1. & 2. Cl. (Clarinets), 1. & 2. Fag. (Bassoons), 1. & 2. H. (Horns), 3. & 4. H. (Horns), Hf. (Harp), 1. Vl. (Violin), 2. Vl. (Violin), Vla. (Viola), Vol. (Violoncello), and Cb. (Double Bass). The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The first measure of the score is marked with a 'Solo' instruction and a 'pp' (pianissimo) dynamic marking. The second measure is marked with a 'Solo' instruction and a 'pp' dynamic marking. The third measure is marked with a 'Solo' instruction and a 'pp' dynamic marking. The score is written in a standard musical notation style, with notes, rests, and other musical symbols. The page is numbered '1' in the bottom right corner.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Fag.), Horns (H.), Trumpets (T.), Trombones (Tb.), Violins (Vl.), Violas (Vla.), Cellos (Cb.), and Double Basses (Cb.). The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 4/4. The page includes various dynamic markings such as *pp* (pianissimo) and *cresc.* (crescendo). The notation is complex, with many notes, rests, and articulation marks. The page is numbered 10 in the bottom right corner.

Kl. Fl.
 1. 2. gr. Fl.
 1. 2. Ob.
 1. 2. Cl.
 1. 2. Fag.
 1. 2. H.
 3. 4. H.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Vol.
 Ch.

cresc.
 cresc.
 cresc.
 cresc.
 pp cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.

The image shows a page of a musical score, likely from a symphony orchestra. The score is written in German and includes various instruments and their parts. The instruments listed on the left are:

- Kl. Fl. (Klarinettenflöte)
- 1. 2. gr. Fl. (1. 2. große Flöte)
- 1. 2. Ob. (1. 2. Oboe)
- 1. 2. Cl. (1. 2. Clarinetten)
- 1. 2. Fag. (1. 2. Fagotte)
- 1. 2. H. (1. 2. Hörner)
- 3. 4. H. (3. 4. Hörner)
- Hfe. (Hornfagott)
- 1. Vl. (1. Violine)
- 2. Vl. (2. Violine)
- Vla. (Viola)
- Vol. (Violoncello)
- Cb. (Kontrabaß)

The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked "stringendo" at the top right. The score includes various dynamic markings such as "pp" (pianissimo), "cresc." (crescendo), and "stringendo". The score is divided into measures by vertical bar lines. The bottom of the page is marked with a large "R" and a "stringendo" marking.

[illegible]

This is a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, and strings. The instruments listed on the left are: K1. Fl. (Keyed Flute), 1.2. gr. Fl. (Great Flute), 1.2. Ob. (Oboe), 1.2. Cl. (Clarinet), 1.2. Fg. (Bassoon), 1.2. H. (Horn), 2.4. H. (Horn), Hfa. (Harp), 1. VI. (Violin), 2. VI. (Violin), Vla. (Viola), Vol. (Violoncello), and Cb. (Double Bass). The score is in G major (one sharp) and 4/4 time. The tempo is marked 'a tempo'. The dynamics are marked 'ff' (fortissimo) and 'a tempo'. The score includes various musical notations such as notes, rests, and slurs. The page is numbered '11' in the bottom right corner.

1. Fl.
1. & 2. gr. Fl.
1. & 2. Ob.
1. & 2. Cl.
1. & 2. Fag.
1. & 2. H.
3. & 4. H.
Hrfe.
1. Vl.
2. Vl.
Via.
Vel.
Cb.

The image shows a page of a musical score, numbered 156. It contains staves for various instruments: Flute (1. Fl.), Grand Flute (1. & 2. gr. Fl.), Oboe (1. & 2. Ob.), Clarinet (1. & 2. Cl.), Bassoon (1. & 2. Fag.), Horn (1. & 2. H.), Trumpet (3. & 4. H.), Harp (Hrfe.), Violin (1. Vl., 2. Vl.), Viola (Via.), Violoncello (Vel.), and Contrabass (Cb.). The score is written in G major (one sharp) and 2/4 time. The first system shows measures 1 and 2. The woodwinds and strings play sustained notes, while the harp plays a rhythmic pattern of eighth notes. The brass instruments are silent in these measures.

L

Kl. Fl. *ff* *dim.* *p*

1. 2. gr. Fl. *ff* *dim.* *p*

1. 2. Ob. *ff* *dim.* *p*

1. 2. Cl. *ff* *dim.* *p* *pp*

1. 2. Fag. *ff* *dim.* *p* *pp*

1. 2. H. *ff* *p* *pp*

3. 4. H. *ff* *p*

Hfe. *ff* *p*

1. Vl. *ff* *dim.* *p* *con sordini*

2. Vl. *ff* *dim.* *p* *con sordini*

Vla. *ff* *dim.* *p* *con sordini*

Vcl. *ff* *copr.*

Cb. *ff* *copr.*

L *ff*

K1. Fl.
 1.2. gr. Fl.
 1.2. Ob.
 1.2. Cl.
 1.2. Fag.
 1.2. H.
 3.4. H.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Viol.
 Cb.

Musical score for page 161, featuring woodwinds, brass, and strings. The score is written in G major (one sharp) and 4/4 time. The woodwind section includes K1. Fl., 1.2. gr. Fl., 1.2. Ob., 1.2. Cl., 1.2. Fag., 1.2. H., 3.4. H., and Hfe. The brass section includes 1. Vl., 2. Vl., Vla., Viol., and Cb. The string section includes 1.2. H. and 3.4. H. The score includes various dynamics such as *pp*, *p*, *dim.*, and *ppp*, and articulation marks like accents and slurs.

Kl. Fl.
 1. & 2. Gr. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 1. & 2. H.
 3. & 4. H.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

Musical score for orchestra and strings, measures 1-4. The score includes parts for Kl. Fl., 1. & 2. Gr. Fl., 1. & 2. Ob., 1. & 2. Cl., 1. & 2. Fag., 1. & 2. H., 3. & 4. H., Hfe., 1. Vl., 2. Vl., Vla., Vcl., and Cb. The key signature is one sharp (F#). The first system shows the woodwinds and strings. The second system shows the woodwinds and strings. The third system shows the woodwinds and strings. The fourth system shows the woodwinds and strings. The fifth system shows the woodwinds and strings. The sixth system shows the woodwinds and strings. The seventh system shows the woodwinds and strings. The eighth system shows the woodwinds and strings. The ninth system shows the woodwinds and strings. The tenth system shows the woodwinds and strings. The eleventh system shows the woodwinds and strings. The twelfth system shows the woodwinds and strings. The thirteenth system shows the woodwinds and strings. The fourteenth system shows the woodwinds and strings. The fifteenth system shows the woodwinds and strings. The sixteenth system shows the woodwinds and strings. The seventeenth system shows the woodwinds and strings. The eighteenth system shows the woodwinds and strings. The nineteenth system shows the woodwinds and strings. The twentieth system shows the woodwinds and strings. The twenty-first system shows the woodwinds and strings. The twenty-second system shows the woodwinds and strings. The twenty-third system shows the woodwinds and strings. The twenty-fourth system shows the woodwinds and strings. The twenty-fifth system shows the woodwinds and strings. The twenty-sixth system shows the woodwinds and strings. The twenty-seventh system shows the woodwinds and strings. The twenty-eighth system shows the woodwinds and strings. The twenty-ninth system shows the woodwinds and strings. The thirtieth system shows the woodwinds and strings. The thirty-first system shows the woodwinds and strings. The thirty-second system shows the woodwinds and strings. The thirty-third system shows the woodwinds and strings. The thirty-fourth system shows the woodwinds and strings. The thirty-fifth system shows the woodwinds and strings. The thirty-sixth system shows the woodwinds and strings. The thirty-seventh system shows the woodwinds and strings. The thirty-eighth system shows the woodwinds and strings. The thirty-ninth system shows the woodwinds and strings. The fortieth system shows the woodwinds and strings. The forty-first system shows the woodwinds and strings. The forty-second system shows the woodwinds and strings. The forty-third system shows the woodwinds and strings. The forty-fourth system shows the woodwinds and strings. The forty-fifth system shows the woodwinds and strings. The forty-sixth system shows the woodwinds and strings. The forty-seventh system shows the woodwinds and strings. The forty-eighth system shows the woodwinds and strings. The forty-ninth system shows the woodwinds and strings. The fiftieth system shows the woodwinds and strings. The fifty-first system shows the woodwinds and strings. The fifty-second system shows the woodwinds and strings. The fifty-third system shows the woodwinds and strings. The fifty-fourth system shows the woodwinds and strings. The fifty-fifth system shows the woodwinds and strings. The fifty-sixth system shows the woodwinds and strings. The fifty-seventh system shows the woodwinds and strings. The fifty-eighth system shows the woodwinds and strings. The fifty-ninth system shows the woodwinds and strings. The sixtieth system shows the woodwinds and strings. The sixty-first system shows the woodwinds and strings. The sixty-second system shows the woodwinds and strings. The sixty-third system shows the woodwinds and strings. The sixty-fourth system shows the woodwinds and strings. The sixty-fifth system shows the woodwinds and strings. The sixty-sixth system shows the woodwinds and strings. The sixty-seventh system shows the woodwinds and strings. The sixty-eighth system shows the woodwinds and strings. The sixty-ninth system shows the woodwinds and strings. The seventieth system shows the woodwinds and strings. The seventy-first system shows the woodwinds and strings. The seventy-second system shows the woodwinds and strings. The seventy-third system shows the woodwinds and strings. The seventy-fourth system shows the woodwinds and strings. The seventy-fifth system shows the woodwinds and strings. The seventy-sixth system shows the woodwinds and strings. The seventy-seventh system shows the woodwinds and strings. The seventy-eighth system shows the woodwinds and strings. The seventy-ninth system shows the woodwinds and strings. The eightieth system shows the woodwinds and strings. The eighty-first system shows the woodwinds and strings. The eighty-second system shows the woodwinds and strings. The eighty-third system shows the woodwinds and strings. The eighty-fourth system shows the woodwinds and strings. The eighty-fifth system shows the woodwinds and strings. The eighty-sixth system shows the woodwinds and strings. The eighty-seventh system shows the woodwinds and strings. The eighty-eighth system shows the woodwinds and strings. The eighty-ninth system shows the woodwinds and strings. The ninetieth system shows the woodwinds and strings. The ninety-first system shows the woodwinds and strings. The ninety-second system shows the woodwinds and strings. The ninety-third system shows the woodwinds and strings. The ninety-fourth system shows the woodwinds and strings. The ninety-fifth system shows the woodwinds and strings. The ninety-sixth system shows the woodwinds and strings. The ninety-seventh system shows the woodwinds and strings. The ninety-eighth system shows the woodwinds and strings. The ninety-ninth system shows the woodwinds and strings. The hundredth system shows the woodwinds and strings.

IV. Neapolitan Folklife — Neapolitanisches Volksleben — Vie du peuple napolitain

Finale.

Allegro molto. Metr. ♩ = 128

Kleine Flöte.

Grosse Flöte.

Oboen.
(II. Oboe auch englisch Horn)
Pag. 188.

Clarinetten in A.

Fagotte.

Contrafagott.

**1. 2. in F.
Hörner.**

3. 4. in D.

Trompeten in D.

3 Posaunen.

3 Pauken, D, A, G.

**Becken.
Triangel.
Tamburin.
Kleine Trommel.**

Harfe.

Violinen.
1.
2.

Viola.

Violoncell.

Bass.

Allegro molto.

Kl.Fl.
 1. 2.
 gr. Fl.
 1. 2. Ob.
 1. 2. Cl.
 1. 2. Fag.
 C-Fag.
 1. 2. H.
 3. 4. H.
 1. 2. Trp.
 1. 2. 3.
 Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl. Tr.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Ch.

Neapolitanisches Volkslied.
 p
 pp

Kl. Fl.
 1. 2.
 gr. Fl.
 1. 2. Ob.
 1. 2. Cl.
 1. 2. Fag.
 C. Fag.
 1. 2. H.
 3. 4. H.
 1. 2. Trp.
 1. 2. 3.
 Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl. Tr.
 Hfe.
 1. VI.
 2. VI.
 Vla.
 Viol.
 Cb.

The musical score is written for a large orchestra. The instruments listed on the left are: Kl. Fl. (Clarinet in F), 1. 2. gr. Fl. (Great Flute), 1. 2. Ob. (Oboe), 1. 2. Cl. (Clarinet in Bb), 1. 2. Fag. (Bassoon), C. Fag. (Contrabassoon), 1. 2. H. (Horn), 3. 4. H. (Horn), 1. 2. Trp. (Trumpet), 1. 2. 3. Pos. (Posaune), Pk. (Percussion), Beck. (Bass Drum), Trgl. (Triangle), Tamb. (Tambourine), Kl. Tr. (Kettledrum), Hfe. (Harp), 1. VI. (Violin), 2. VI. (Violin), Vla. (Viola), Viol. (Violoncello), and Cb. (Contra Bass). The score is written in a key with one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Kl.Fl.

1. &
gr. Fl.

1. & 2.
Ob.

1. & 2.
Cl.

1. & 2.
Fag.

C. Fag.

1. & 2.
H.

3. & 4.
H.

1. & 2.
Trp.

1. & 2.
S. Pos.

Pk.

Beck.
Trgl.

Tamb.
Kl. Tr.

Hfe.

1. Vl.

2. Vl.

Vla.

Vcl.

Cb.

[illegible]

KL.Fl.

1.2. gr. Fl.

1.2. Ob.

1.2. Cl.

1.2. Fag.

C. Fag.

1.2. H.

3.4. H.

1.2. Trp.

1.2.3. Pos.

Pk.

Beck.

Trgl.

Tamb.

KL.Tr.

Hr.

1.Vl.

2.Vl.

Vla.

Vcl.

Cb.

A

Kl. Fl.

1. 2.

Gr. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

C-Fag.

1. 2. H.

3. 4. H.

1. 2. Trp.

1. 2. 3. Pos.

Pk.

Beck.

Trgl.

Tamb.

Kl. Tr.

Hfe.

1. Vl.

2. Vl.

Vla.

Vcl.

Cb.

A

Kl. Fl.
 1. S.
 gr. Fl.
 1. S. Ob.
 1. 2. Cl.
 1. 3. Fag.
 C. Fag.
 1. S. M.
 3. A. H.
 1. 2. Trp.
 1. S. S.
 Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl. Tr.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Vol.
 Cb.

Musical score for orchestra, page 170. The score includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion), strings (Violin, Viola, Violoncello, Double Bass), and harp. The key signature is one sharp (F#) and the time signature is 4/4. The score features various musical notations including notes, rests, and dynamic markings such as *pp* (pianissimo) and *pizz* (pizzicato).

Kl. Fl.
 1. 2. gr. Fl.
 1. 2. Ob.
 1. 2. Cl.
 1. 2. Fag.
 C. Fag.
 1. 2. H.
 2. 4. H.
 1. 2. Trp.
 1. 2. 3. Pos.
 Ph.
 Beck.
 Trgl.
 Tamb.
 Fl. Tr.
 Hfo.
 1. Vl.
 2. Vl.
 Vla.
 Vel.
 Ch.

Musical notation includes notes, rests, and dynamic markings: *pp*, *p*, *pizz*, *arco*.

K1. Fl.
 1. & 2. gr. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 C. Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. B. Pos.
 Pk.
 Beck. Trgl.
 Tamb. K1. Tr.
 Hfe.
 Viol. Solo
 VI. S.
 I. VI.
 2. VI.
 Vla.
 Vcl.
 Cb.

Dynamics: *p*, *pp*, *ppp*
 Articulation: *pizz.*, *arco*

Kl. Fl.
 1. 2. gr. Fl.
 1. 2. Ob.
 1. 2. Cl.
 1. 2. Fag.
 C-Fag.
 1. 2. H.
 3. 4. H.
 1. 2. Trp.
 1. 2. 3. Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl. Tr.
 Hfo.

1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

cresc.
pp
cresc.
pp
cresc.
ppp
cresc.
cresc.
arco
pizz.
cresc.
arco
pizz.
cresc.
arco
div.
arco
 Tutti.
pizz.
cresc.
cresc.

11

B

Kl. Fl.

1. & 2. gr. Fl.

1. & 2. Ob.

1. & 2. Cl.

1. & 2. Fag.

C. Fag.

1. & 2. H.

3. & 4. H.

1. & 2. Trp.

1. & 2. S. Pos.

Pk.

Reck. Trgl.

Tamb. Kl. Tr.

Hfe.

1. Vi.

2. Vi.

Vla.

Vcl.

Cb.

B

Kl. Fl.

1. & 2. gr. Fl.

1. & 2. Ob.

1. & 2. Cl.

1. & 2. Fag.

C-Fag.

1. & 2. H.

3. & 4. H.

1. & 2. Trp.

1. & 2. & 3. Pos.

Pk.

Beck. Trgl.

Tamb.

Kl. Tr.

Hfe.

1. Vl.

2. Vl.

Vla.

Viol.

Cb.

Beck

ff

f

mf

Kl. Fl.

1. &
gr. Fl.

1. & Ob.

1. & Cl.

1. & Fag.

C-Fag.

1. & H.

3. & H.

1. & Trp.

1. & S.
Pos.

Pk.

Beck.
Trgl.Tamb.
Kl. Tr.

Hfe.

Viol. Solo

Vi. S.

1. Vi.

2. Vi.

Via.

Vcl.

Cb.

dim.

R. 2607

Kl. Fl.
 1.2.
 Gr. Fl.
 1.2.Ob.
 1.2.Cl.
 1.2.Fag.
 C-Fag.
 1.2.H.
 3.4.H.
 1.2.Tp.
 1.2.3.
 Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl. Tr.
 Hfe.
 Tutti.
 1.VI.
 2.VI.
 VIa.
 Vcl.
 Cb.

cresc.
cresc.
cresc.
cresc.
cresc.
arco
arco
cresc.
cresc.
cresc.

Kl. Fl. *mf p*
 1.2. gr. Fi. *mf p*
 1.2. Ob. *p* Solo
 1.2. Cl. *mf p* Solo
 1.2. Fag. *mf p*
 C-Fag. *p*
 1.2. H. *p*
 3.4. H. *p*
 1.2. Trp. *p*
 1.2. 3. Pos. *p*
 Pk. *p*
 Beck. Trgl. *p*
 Tamb. Kl. Tr. *p*
 Hfe. *p*
 1. Vi. *pp p*
 2. Vi. *pp p*
 Vla. *mf pp*
 Vel. *mf pp*
 Cb. *mf pp* pizz. arco

[illegible]

[illegible]

Kl. Fl.

1.2. Gr. Fl.

1.2. Ob.

1.2. Cl.

1.2. Fag.

O. Fag.

1.2. H.

3.4. H.

1.2. Trp.

1.2.3. Pos.

Pk.

Beck.
Trgl.

Tamb.
Kl. Tr.

Hfe.

1. VI. *con sordine* *pp* *div.*

2. VI.

Vla.

Vcl.

Cb.

K1. Fl.
 1.2.
 gr. Fl.
 1.2. Ob.
 1.2. Cl.
 1.2. Fag.
 C-Fag.
 1.2. H.
 3A.H.
 1.2. Trp.
 1.2. B.
 Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl. Tr.
 Hfe.
 1. VI.
 2. VI.
 Vla.
 Vcl.
 Cb.

Musical score for orchestra and strings, measures 1-4. The score includes parts for Flutes, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Percussion, and Strings. Dynamics include *ppp*, *pp*, and *p*.

[illegible]

Kl. Fl.
 1. 2.
 gr. Fl.
 1. 2. Ob.
 1. 2. Cl.
 1. 2. Fag.
 C-Fag.
 1. 2. H.
 3. 4. H.
 1. 2. Trp.
 1. 2. 3.
 Pos.
 Pk.
 Beck.
 Trgl.
 Tanb.
 Kl. Tr.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Ve l.
 Cb.

Solo.
pp
pp
com sordini

sempre dimin.

Kl. Fl.
 1. Fl.
 gr. Fl.
 1. & Ob.
 1. & Cl.
 1. & Fag.
 C. Fag.
 1. & H.
 2. & H.
 1. & Trp.
 1. & S.
 Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl. Tr.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

sempre dimin.
con sordini
dimin.
sempre dimin.
 arco
 arco

K1.Fl.
 1. 2.
 gr.Fl.
 1.2.Ob.
 1.2.Cl.
 1.2.Fag.
 C.Fag.
 1.2.H.
 3.4.H.
 1.2.Trp.
 1.2.3.
 Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 K1.Tr.
 Hfe.
 1.Vl.
 2.Vl.
 Vla.
 Vcl.
 Cb.

senza sordini
arco

E

Kl. Fl.

1. 2.
gr. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

C-Fag.

1. 2. H.

3. 4. H.

1. 2. Trp.

1. 2. 3.
Pos.

Pk.

Beck.
Trgl.

Tamb.

Kl. Tr.

Hfe.

1. Vl.

2. Vl.

Vla.

Vcl.

Ob.

Solo

Triangel

pizz.

arco

pp

dim.

p

E

Kl. Fl. F
 1. 2. gr. Fl.
 Englh. +) Englisch Horn.
 1. 2. Cl.
 1. 2. Fag.
 C-Fag.
 1. 2. H.
 3. 4. H.
 1. 2. Trp.
 1. 2. S. Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl. Tr.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

+) In Ermangelung eines englischen Hornes ist diese Stelle vom 1. F. Horn zu blasen bis +
 R. 2607

Kl. Fl.
 1. &
 gr. Fl.
 Englh.
 1. & Cl.
 1. & Fag.
 C. Fag.
 1. & H.
 3. & 4. H.
 1. & Trp.
 1. & S.
 Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl. Tr.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

Musical score for orchestra and strings, measures 1-6. The score includes parts for woodwinds, brass, percussion, and strings. The key signature is one sharp (F#). The woodwinds and brass are mostly silent. The English horn plays a melodic line in measures 1-4. The strings play a rhythmic pattern of eighth notes. The percussion includes a snare drum and a cymbal. The woodwinds and brass enter in measure 5 with a fanfare. The strings continue their rhythmic pattern.

This is a page from a musical score, likely for a symphony. The page contains staves for various instruments, including woodwinds, brass, and strings. The instruments listed on the left are: Kl. Fl. (Clarinet in F), 1. & 2. Gr. Fl. (Great Flute), Englh. (English Horn), 1. & 2. Cl. (Clarinet), 1. & 2. Fag. (Bassoon), C.-Fag. (Contrabassoon), 1. & 2. H. (Horn), 3. & 4. H. (Horn), 1. & 2. Trp. (Trumpet), 1. & 2. S. Pos. (Soprano Piccolo), Pk. (Percussion), Beck (Bassoon), Trgl. (Trumpet), Tamb. (Tambourine), Kl. Tr. (Clarinet in F), Hfo. (Harp), 1. & 2. Vl. (Violin), Vla. (Viola), Vcl. (Violoncello), and Cb. (Cello). The score includes dynamic markings such as *pp* (pianissimo), *sf* (sforzando), and *p* (piano). A section marked 'G' is visible at the top right and bottom right of the page.

19

Kl. Fl.

1.2. Fl.

1.2. Ob.

1.2. Cl.

1.2. Fag.

C-Fag.

1.2. H.

3.4. H.

1.2. Trp.

1.2.3. Pos.

Pk.

Beck. Trgl.

Tamb.

Kl. Tr.

Hfe.

1. Vl.

2. Vl.

Vla.

Vcl.

Cb.

KL.Fl.

1.3. gr.Fl.

1.2.Cb.

1.2.Cl.

1.3.Fag.

C.Fag.

1.2.H.

3.4.H.

1.2.Trp.

1.2.3. Pos.

Pk.

Beck. Trgl.

Tamb. Kl.Tr.

Hfe.

1.Vl.

2.Vl.

Vla.

Vcl.

Cb.

pp

arco

pizz.

18

Kl.Fl.

1.2. gr.Fl.

1.2.Ob.

1.2.Cl.

1.2.Fag.

C.Fag.

1.2.H.

3.4.H.

1.2.Trp.

1.2.3.Pos.

Pk.

Beck

Trgl.

Tamb.

K2.Dr.

Hfe.

1.Vl.

2.Vl.

Vla.

Vcl.

Cb.

H

R. 2407

Digitized by Google

Kl.Fl.

1. 2.
Gr. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

C. Fag.

1. 2. H.

3. 4. H.

1. 2. Trp.

1. 2. 3.
Pos.

Pk.

Beck.
Trgl.Tamb.
Kl. Tr.

Hfo.

1. Vl.

2. Vl.

Vla.

Vol.

Cb.

mit Holzschlägeln

Solo.

pizz.

arco

arco

arco

pp

Kl.FI.

1.2. gr.FI.

1.2.Oboe

1.2.Cl.

1.2.Fag.

C-Fag.

1.2.Hr.

2.4.Hr.

1.2.Trp.

1.2.S. Pos.

Pk.

Bock Trgl.

Tamb.

Kl.Tr.

Hfe.

1.VI.

2.VI.

Vla.

Vcl.

Ob.

pizz.

pp

piss.

pp

piss.

pp

Kl. Fl.
 1. & 2. gr. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 C. Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl. Tr.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

pp
arco
pp
arco
arco
pp

Kl. Fl.
 1. 2.
 gr. Fl.
 1. 2. Ob.
 1. 2. Cl.
 1. 2. Fag.
 C-Fag.
 1. 2. H.
 3. 4. H.
 1. 2. Trp.
 1. 2. 3.
 Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl. Tr.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

A in As umstimmen, mit Schwammschlä-
 geln

molto cresc. -
molto cresc. -
molto cresc. -

I

Kl. Fl.

1. 2. gr. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

C. Fag.

1. 2. H.

3. 4. H.

1. 2. Trp.

1. 2. 3. Pos.

Pk.

Beck.

Trgl.

Tamb.

Kl. Tr.

Hfe.

Andante

1. Vl.

2. Vl.

Vla.

Vcl.

Cb.

I

K

Kl. Fl.

1. 2. Gr. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

C. Fag.

1. 2. H.

3. 4. H.

1. 2. Trp.

1. 2. 3. Pos.

Pk.

Beck. Trgl.

Tamb. Kl. Tr.

Hfe.

1. Vl.

2. Vl.

Vla.

Vcl.

Ob.

K

Kl. Fl.
 1. 2.
 gr. Fl.
 1. 2. Ob.
 1. 2. Cl.
 1. 2. Fag.
 C. Fag.
 1. 2. H.
 3. 4. H.
 1. 2. Trp.
 1. 2. 3.
 Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl. Tr.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Vel.
 Cb.

Musical score for a symphony orchestra, measures 1-4. The score includes parts for woodwinds, brass, strings, and percussion. The key signature is one sharp (F#). The score is written in a standard orchestral format with multiple staves for each instrument family.

Kl. Fl.
 1.2.
 gr. Fl.
 1.2.Ob.
 1.2.Cl.
 1.2.Fag.
 C-Fag.
 1.2.H.
 3.4.H.
 1.2.Trp.
 1.2.3.
 Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl.Tr.
 Hfe.
 1.Vl.
 2.Vl.
 Vla.
 Vol.
 Cb.

Triangel.
 Tamb.

Kl. Fl.
 1. 2.
 gr. Fl.
 1. 2. Ob.
 1. 2. Cl.
 1. 2. Fag.
 C-Fag.
 1. 2. H.
 3. 4. H.
 1. 2. Trp.
 1. 2. 3.
 Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl. Tr.
 Hft.
 1. Vl.
 2. Vl.
 Via.
 Viol.
 Cb.

div.

L

KL Fl.

1. Fl.

gr. Fl.

1. Oboe

1. Clarinet

1. Bassoon

C. Bassoon

1. Horn

2. Horn

1. Trumpet

1. Trombone

Pos.

Fl.

Beck.

Trgl.

Tamb.

KL Tr.

Hfe.

1. Violin

2. Violin

Vla.

Vcl.

Cb.

L

206

stringendo *a tempo*

Kl. Fl.

1. & 2. gr. Fl.

1. & 2. Ob.

1. & 2. Cl.

1. & 2. Fag.

C. Fag.

1. & 2. H.

3. & 4. H.

1. & 2. Trp.

1. & 2. B. Pos.

Pk.

Beck, Trgl.

Tamb.

Kl. Tr.

Hfe.

stringendo *a tempo*

1. Vl.

2. Vl.

Vla.

Vcl.

Cb.

KL Fl.

1. 2.
Gr. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

C-Fag.

1. 2. H.

3. 4. H.

1. 2. Trp.

1. 2. 3.
Pos.

Pk.

Beck.
Trgl.

Tamb.
Kl. Tr.

Hfe.

1. VI.

2. VI.

Vla.

Vcl.

Cb.

mf

f

dim.

dim.

p

div.

Kl. Fl.
 1. 2.
 gr. Fl.
 1. 2. Ob.
 1. 2. Cl.
 1. 2. Fag.
 C-Fag.
 1. 2. H.
 3. 4. H.
 1. 2. Trp.
 1. 2. 3.
 Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl.Tr.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

pp
pp
dim.
cresc.
dim.

[illegible]

Kl. Fl.

1. 2.
gr. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

C. Fag.

1. 2. H.

3. 4. H.

1. 2. Trp.

1. 2. 3.
Pos.

Pk.

Beck.
Trgl.Tamb.
Kl. Tr.

Hfe.

1. Vl.

2. Vl.

Via.

Vel.

Cb.

Kl. Fl.
 1. 2.
 gr. Fl.
 1. 2. Ob.
 1. 2. Cl.
 1. 2. Fag.
 C-Fag.
 1. 2. H.
 3. 4. H.
 1. 2. Trp.
 1. 2. 3.
 Pos.
 Pk.
 Beck/
 Trgl.
 Tamb.
 KJ. Tr.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

Kl. Fl.

1. & 2. Str. Fl.

1. & 2. Ob.

1. & 2. Cl.

1. & 2. Fag.

C. Fag.

1. & 2. H.

3. & 4. H.

1. & 2. Trp.

1. & 2. S. Pos.

Pk.

Beck. Trgl.

Tamb.

Kl. Tr.

Hfe.

1. & 2. Vl.

3. & 4. Vl.

Vla.

Vcl.

Cb.

KI. Fl.
 1. Fl.
 2. Fl.
 1. Oboe
 2. Oboe
 1. & 2. Bassoon
 1. & 2. Horn
 3. & 4. Horn
 1. & 2. Trumpet
 1. & 2. Trombone
 Pos.
 Tuba
 Beck
 Trgl.
 Tamb.
 KI. Tr.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

KL Fl.

1. 2.
gr. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

C. Fag.

1. 2. H.

3. 4. H.

1. 2. Trp.

1. 2. 3.
Pos.

Pk.

Beck.
Trgl.

Tamb.
Kl. Tr.

Hfe.

1. Vl.

2. Vl.

Vla.

Vcl.

Cb.

N

Kl. Fl.

1. & 2. gr. Fl.

1. & 2. Ob.

1. & 2. Cl.

1. & 2. Fag.

C. Fag.

1. & 2. H.

3. & 4. H.

1. & 2. Trp.

1. & 2. S. Pos.

Pk.

Beck.

Trgl.

Tamb.

Kl. Tr.

Hfe.

1. Vi.

2. Vi.

Vla.

Vcl.

Cb.

N

Kl.Fl.
 1. 2.
 gr. Fl.
 1. 2. Ob.
 1. 2. Cl.
 1. 2. Fag.
 C. Fag.
 1. 2. H.
 3. 4. H.
 1. 2. Trp.
 1. 2. 3.
 Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl.Tr.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

K1. Fl.
 1. & 2. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 2. Fag.
 G-Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. 3. Pos.
 Pk.
 Beck/Trgl.
 Tamb.
 K1. Tr.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

Kl. Fl.
 1. 2. gr. Fl.
 1. 2. Ob.
 1. 2. Cl.
 1. 2. Fag.
 C-Fag.
 1. 2. H.
 3. 4. H.
 1. 2. Trp.
 1. 2. 3. Pos.
 Ph.
 Beck.
 Trgl.
 Tamb.
 Kl. Tr.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Viol.
 Cb.

Musical score for orchestra and strings, measures 1-8. The score includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon, Contrabassoon), brass (Horn, Trumpet, Trombone, Phagodeon), percussion (Snare Drum, Cymbal, Triangle, Tom-tom, Kettledrum), strings (Violin I, Violin II, Viola, Violoncello, Contrabass), and Harp. The key signature has one sharp (F#). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The brass instruments have rests. The harp has a sustained chord.

poco rit. **O a tempo**

Kl. Fl.

1. 2. Gr. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

Cl. Fag.

1. 2. H.

3. 4. H.

1. 2. Trp.

1. 2. 3. Pos.

Pk.

Beck/Trgl.

Tamb.

Kl. Tr.

Hfe.

poco rit. *a tempo*

1. Vl.

2. Vl.

Vla.

Vcl.

Cb.

0

R. 2607

Kl. Fl.
 1. 2.
 gr. Fl.
 1. 2. Ob.
 1. 2. Cl.
 1. 2. Fag.
 C. Fag.
 1. 2. H.
 3. 4. H.
 1. 2. Trp.
 1. 2. 3.
 Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Klfr.
 Hfe.
 4. Vl.
 c. Vl.
 Vla.
 Vcl.
 Cb.

The musical score is written for a large orchestra. The top section includes woodwinds (Flutes, Oboes, Clarinets, Bassoons) and brass (Horns, Trumpets, Trombones, Percussion). The bottom section includes strings (Violins, Viola, Violoncello, Contrabass). The score is in 2/4 time and features a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Kl. Fl.
 1. 2.
 Gr. Fl.
 1. 2. Ob.
 1. 2. Cl.
 1. 2. Fag.
 C-Fag.
 1. 2. H.
 3. 4. H.
 1. 2. Trp.
 1. 2. 3. Pos.
 Pk.
 Beck
 Trgl.
 Tamb.
 Kl. Tr.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Gb.

Kl. Fl.

1. & 2.
Gr. Fl.

1. & 2. Ob.

1. & 2. Cl.

1. & 2. Fag.

C. Fag.

1. & 2. H.

3. & 4. H.

1. & 2. Trp.

1. & 2. B.
Pos.

Pk.

Beck.
Trgl.Tamb.
Kl. Tr.

Hfe.

1. Vl.

2. Vl.

Vla.

Vcl.

Cb.

Kl. Fl.
 1. Fl.
 gr. Fl.
 1. Obo.
 1. Cl.
 1. B. Fl.
 O. Fl.
 1. H.
 2. H.
 1. Trp.
 1. 2. 3.
 Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl. Tr.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

calando

Kl.Fl.

1. 2. gr.Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

C.Fag.

1. 2. H.

3. 4. H.

1. 2. Trp.

1. 2. 3. Pos.

Pk.

Beck.

Trgl.

Tamb.

Kl.Tr.

Hfs.

calando

1. Vl.

2. Vl.

Vla.

Vel.

Cb.

pizz.

a tempo

Kl. Fl.

1.2. Gr. Fl.

1.2. Ob.

1.2. Cl.

1.2. Fag.

G. Fag.

1.2. H.

3.4. H.

1.2. Trp.

1.2.3. Pos.

Pk.

Beck.

Trgl.

Tamb.

Kl. Tr.

Hfe.

a tempo
pizz. arco

1. Vl.

2. Vl.

Vla.

Vcl.

Ch.

calando

Kl.Fl.
 1. & 2. gr.Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 C. Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. S. Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl.Tr.

Hfo.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

calando

Q a tempo

Kl. Fl.

1. 2. gr. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

C. Fag.

1. 2. H.

2. 4. H.

1. 2. Trp.

1. 2. 3. Pos.

Pk.

Beck (Trgl.)

Tamb.

Kl. Tr.

Hfe.

a tempo

1. Vl.

2. Vl.

Vla.

Vcl.

Cb.

Q

The musical score is arranged in two systems. The first system contains the woodwind and brass sections, along with percussion and harp. The second system contains the string section. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin, Viola, Violoncello, Contrabass) have melodic lines with dynamic markings and crescendos. The brass sections (Horn, Trumpet, Trombone) provide harmonic support. The percussion includes Triangle, Tambourine, and Kettledrums. The harp provides a sustained accompaniment.

*un poco calando**a tempo*

Kl.Fl.
 1.2.
 gr.Fl.
 1.2.Ob.
 1.2.Cl.
 1.2.Fag.
 C.Fag.
 1.2.H.
 3.4.H.
 1.2.Trp.
 1.2.B.
 Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl.Tr.
 Hfe.

*un poco calando**a tempo*

1.VI.
 2.VI.
 Vla.
 Vcl.
 Cb.

This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, with staves for various instruments listed on the left. The instruments include:

- Kl. Fl. (Flute)
- 1.2. gr. Fl. (Great Flute)
- 1.2. Ob. (Oboe)
- 1.2. Cl. (Clarinet)
- 1.2. Fag. (Bassoon)
- G. Fag. (Goblet Bassoon)
- 1.2. H. (Horn)
- 3.4. H. (Horn)
- 1.2. Trp. (Trumpet)
- 1.2.3. Pos. (Posaune)
- Pk. (Percussion)
- Beck. (Bass)
- Trgl. (Triangle)
- Tamb. (Tambourine)
- Kl. Tr. (Klein Trommel)
- Hfa. (Horn)
- 1. Vi. (Violin)
- 2. Vi. (Violin)
- Vla. (Viola)
- Vcl. (Violoncello)
- Cb. (Cello)

The score includes musical notation, including notes, rests, and dynamics such as *cresc.* (crescendo). The key signature is one sharp (F#), and the time signature is 4/4. The page is numbered 100 in the bottom right corner.

*un poco calando**a tempo*

Kl.Fl.
 1.2. gr.Fl.
 1.2.Ob.
 1.2.Cl.
 1.2.Fag.
 C.Fag.
 1.2.H.
 3.4.H.
 1.2.Trp.
 1.2.S.
 Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl.Tr.
 Hfe.

*un poco calando**a tempo*

1.VI.
 2.VI.
 Vla.
 Vol.
 Cb.

pp

R. 2607

*arco**arco*

Digitized by Google

Kl.Fl.

1.2. Gr.Fl.

1.2. Ob.

1.2. Cl.

1.2. Fag.

C-Fag.

1.2. H.

3.4. H.

1.2. Trp.

1.2.3. Pos.

Ph.

Beck

Trgl.

Tamb.

Kl.Tr.

Hfa.

1. Vl.

2. Vl.

Vla.

Vcl.

Cb.

This page of a musical score is for a symphony, featuring various instruments and dynamic markings. The instruments listed on the left include Kl. Fl. (Clarinet in F), 1. & 2. gr. Fl. (Great Flute), 1. & 2. Ob. (Oboe), 1. & 2. Cl. (Clarinet), 1. & 2. Fag. (Bassoon), C-Fag. (Contrabassoon), 1. & 2. H. (Horn), 3. & 4. H. (Horn), 1. & 2. Trp. (Trumpet), 1. & 2. B. Pos. (Baritone Trombone), Pk. (Percussion), Beck Trgl. (Bass Drum and Triangle), Tamb. Kl. Tr. (Tambourine and Cymbal), Hfe. (Harp), 1. VI. (Violin), 2. VI. (Violin), Vla. (Viola), Vol. (Violoncello), and Ch. (Double Bass). The score is divided into measures, with dynamic markings such as *cresc.*, *pp*, *ff*, and *sf* indicating changes in volume. A large 'R' is placed above the staff for the 1. & 2. Cl. instrument, likely indicating a repeat or a specific performance instruction. The bottom of the page features a large 'R' and 'sf p' marking, suggesting a final dynamic change or a repeat sign.

Kl. Fl.
 1. & 2. Gr. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fas.
 C. Fas.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 Ph.
 Beck.
 Trgl.
 Tamb.
 Kl. Tr.
 Hfo.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

The musical score is written for a large orchestra. The woodwind section includes Clarinet in F (Kl. Fl.), English Horn (Gr. Fl.), Oboe (Ob.), Clarinet in C (Cl.), Bassoon (Fas.), Contrabassoon (C. Fas.), Horns (H.), and Trumpets (Trp.). The brass section includes Trombones (Pos.), Percussion (Ph.), and Timpani (Tamb.). The string section includes Violins (Vl.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.). The percussion section includes Snare Drum (Trgl.) and Cymbals (Hfo.). The score is in 2/4 time and features a key signature of one sharp (F#). The first system shows the woodwinds and strings entering with a melodic line. The second system shows the brass and percussion entering with a rhythmic pattern. The third system shows the woodwinds and strings continuing the melodic line. The fourth system shows the brass and percussion continuing the rhythmic pattern. The fifth system shows the woodwinds and strings continuing the melodic line. The sixth system shows the brass and percussion continuing the rhythmic pattern. The seventh system shows the woodwinds and strings continuing the melodic line. The eighth system shows the brass and percussion continuing the rhythmic pattern. The ninth system shows the woodwinds and strings continuing the melodic line. The tenth system shows the brass and percussion continuing the rhythmic pattern. The eleventh system shows the woodwinds and strings continuing the melodic line. The twelfth system shows the brass and percussion continuing the rhythmic pattern. The thirteenth system shows the woodwinds and strings continuing the melodic line. The fourteenth system shows the brass and percussion continuing the rhythmic pattern. The fifteenth system shows the woodwinds and strings continuing the melodic line. The sixteenth system shows the brass and percussion continuing the rhythmic pattern. The seventeenth system shows the woodwinds and strings continuing the melodic line. The eighteenth system shows the brass and percussion continuing the rhythmic pattern. The nineteenth system shows the woodwinds and strings continuing the melodic line. The twentieth system shows the brass and percussion continuing the rhythmic pattern.

Kl. Fl.
 1. 2.
 gr. Fl.
 1. 2. Ob.
 1. 2. Cl.
 1. 2. Fag.
 C-Fag.
 1. 2. H.
 3. 4. H.
 1. 2. Trp.
 1. 2. 3.
 Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl. Tr.
 Hfa.
 1. Vl.
 2. Vl.
 Vla.
 Viol.
 Cb.

The musical score is written for 12 measures. The instruments listed on the left are: Kl. Fl., 1. 2. gr. Fl., 1. 2. Ob., 1. 2. Cl., 1. 2. Fag., C-Fag., 1. 2. H., 3. 4. H., 1. 2. Trp., 1. 2. 3. Pos., Pk., Beck., Trgl., Tamb., Kl. Tr., Hfa., 1. Vl., 2. Vl., Vla., Viol., and Cb. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ppp' and 'piss.'

Fl. 1.
 Fl. 2.
 Fl. 3.
 Ob. 1.
 Ob. 2.
 Cl. 1.
 Cl. 2.
 Bsn. 1.
 Bsn. 2.
 Horn 1.
 Horn 2.
 Horn 3.
 Horn 4.
 Trp. 1.
 Trp. 2.
 Trp. 3.
 Tromb. 1.
 Tromb. 2.
 Tromb. 3.
 Tuba.
 Sn. Dr.
 Cym.
 Tri.
 B. Dr.
 Harp.
 Vl. 1.
 Vl. 2.
 Vla.
 Vcl.
 Cb.

Kl. Fl.
 1. & 2. gr. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 C-Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. S. Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl. Tr.
 Hfe.
 1. Vi.
 2. Vi.
 Vla.
 Vcl.
 Ch.

KL. Fl.

1.2. Fl.

2. Fl.

1.2. Ob.

1.2. Cl.

1.2. Fag.

C-Fag.

1.2. H.

3.4. H.

1.2. Trp.

1.2.3. Pos.

Pl.

Beck.

Trgl.

Tamb.

Kl. Fr.

Hfe.

1. Vl.

2. Vl.

Vla.

Vcl.

Cb.

S

pp

piss.

S

Fl.
 1. 2.
 gr. Fl.
 1. 2. Ob.
 1. 2. Cl.
 1. 2. Fag.
 C. Fag.
 1. 2. H.
 3. 4. H.
 1. 2. Trp.
 1. 2. 3.
 Pos.
 Pk.
 Beck.
 Trgl.
 Tumb.
 Kl. Tn.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

Kl.F1.
 1.2. Gr.F1.
 1.2. Ob.
 1.2. Cl.
 2. Flg.
 C-Flg.
 1.2. H.
 2.4. H.
 1.2. Trp.
 1.2.3. Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl.Tr.
 Hrn.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

KL. Fl.

1. &
gr. Fl.

1.2. Ob.

1.2. Cl.

1.2. Fag.

C. Fag.

1.2. H.

3. 4. H.

1.3. Trp.

1.2. 3.
Pos.

Pk.

Beck.
Trgl.

Tamb.
Kl. Tr.

Hia.

1. Vi.

2. Vi.

Vla.

Vcl.

Cb.

T

Kl. Fl.
 1.2.
 gr. Fl.
 1.2. Ob.
 1.2. Cl.
 1.2. Fag.
 C-Fag.
 1.2. H.
 3.4. H.
 1.2. Trp.
 1.2.3.
 Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl. Tr.
 Hfe.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Cb.

Tamb.

KL. Fl.

1. 2.
gr. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

Gr. Fag.

1. 2. H.

3. 4. H.

1. 2. Trp.

1. 2. 3.
Pos.

Pk.

Beck.
Trgl.

Tamb.
KL. Tr.

Hfo.

1. VI.

2. VI.

Vla.

Vcl.

Ch.

K1. Fl.

1.2.
Gr. Fl.

1.2. Ob.

1.2. Cl.

1.2. Fag.

C.-Fag.

1.2. H.

3. & 4. H.

1.2. Trp.

1.2. 3.
Pos.

Pk.

Beck
Trgl.

Tamb.
K1. Tr.

Hfe.

1. Vi.

2. Vi.

Vla.

Vel.

Ob.

U

Kl. Fl.

1. & 2. gr. Fl.

1. & 2. Ob.

1. & 2. Cl.

1. & 2. Fag.

C-Fag.

1. & 2. H.

3. & 4. H.

1. & 2. Trp.

1. & 2. 3. Pös.

Pk.

Beck.

Trgl.

Tanb.

Kl. Tr.

Hfe.

1. VI.

2. VI.

Vla.

Vcl.

Ch.

pizz.

pizz.

pizz.

pizz.

KL. Fl.

1. 2.
gr. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

C. Fag.

1. 2. H.

3. 4. H.

1. 2. Trp.

1. 2. 3.
Pos.

Pk.

Beck.
Trgl.

Tamb.
Kl. Tr.

Hfe.

1. VI.

2. VI.

Vla.

Vcl.

Ch.

arco

ff

Google

[illegible]

poco a poco accelerando

Kl. Fl.

1. 2. Gr. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

C. Fag.

1. 2. H.

3. 4. H.

1. 2. Trp.

1. 2. 3. Pos.

Pk.

Beck.

Trgl.

Tamb.

Kl. Tr.

Hr.

1. VI. *pizz.* *arco*

2. VI.

Vla.

Vcl.

Cb.

poco a poco accelerando

Kl. Fl.
 1. 2.
 gr. Fl.
 1. 2. Ob.
 1. 2. Cl.
 1. 2. Fag.
 G-Fag.
 1. 2. H.
 2. 4. H.
 1. 2. Trp.
 1. 2. 3.
 Pos.
 Pt.
 Beck.
 Trgl.
 Tamh.
 Kl. Tr.

Hfo.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Ca.

arco
 arco
 arco

Kl. Fl.
 1. & 2. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 C-Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl. Tr.
 Hfe.
 1. & 2. Vi.
 Vla.
 Vcl.
 Cb.

W

Kl. Fl.

1. 2.
gr. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

C-Fag.

1. 2. H.

3. 4. H.

1. 2. Trp.

1. 2. 3.
Pos.

Pk.

Beck.
Trgl.

Tamb.
Kl. Tr.

Hfe.

1. VI.

2. VI.

Vla.

Vcl.

Ch.

pizz.

arco

W

molto stringendo

Kl.Fl.
 1.2.
 Gr.Fl.
 1.2.Ov.
 1.2.Cl.
 1.2.Fag.
 C-Fag.
 1.2.H.
 3.4.H.
 1.2.Trp.
 1.2.S.
 Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl.Tr.
 Hfe.
 1.Vi.
 2.Vi.
 Vla.
 Vcl.
 Cb.

pp
pp
pp
pp
cresc.
cresc.
cresc.
cresc.
leggiere
leggiere
leggiere
cresc.
cresc.
cresc.
cresc.

molto stringendo

KL. Fl.

1. 2.
gr. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.
C. Fag.

1. 2. H.

3. 4. H.

1. 2. Trp.

1. 2. B.
Pos.

Pk.

Beck.
Trgl.

Tamb.
Kl. Tr.

Hfe.

1. VI.

2. VI.

Vla.

Vcl.

Ca.
pizz.
arco
p cresc.

Presto. $\text{♩} = \text{♩}$ del Tempo I.

Kl. Fl.

1. R.
gr. Fl.

1. R. Ob.

1. R. Cl.

1. R. Fag.

C- Fag.

1. R. H.

3. & 4. H.

1. R. Trp.

1. R. S.
Pos.

Pk.

Beck.
Trgl.

Tamb.
Kl. Tr.

Hfe.

1. Vl.

2. Vl.

Vla.

Vcl.

Cb.

Presto. $\text{♩} = \text{♩}$ del Tempo I.

Kl. Fl.
 1. & 2. Fl.
 1. & 2. Ob.
 1. & 2. Cl.
 1. & 2. Fag.
 Cor. Fag.
 1. & 2. H.
 3. & 4. H.
 1. & 2. Trp.
 1. & 2. Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl. Tr.
 Hfo.
 1. Vi.
 2. Vi.
 Vla.
 Vol.
 Co.

Musical score for orchestra and strings, page 252. The score includes parts for woodwinds, brass, percussion, and strings. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Cor Anglais, Horns, Trumpets, Trombones, Piccolo) and percussion (Bells, Triangle, Tom-tom, Snare Drum, Cymbals) are in the upper system. The strings (Violins, Viola, Violoncello, Contrabass) are in the lower system. The score is in 2/4 time and features various dynamics and articulations.

X

Kl. Fl.

1. Fl.

2. Fl.

1. Ob.

2. Ob.

1. Cl.

2. Cl.

1. Bg.

2. Bg.

C. Bg.

1. H.

2. H.

3. & 4. H.

1. & 2. Trp.

1. & 2. S. Pos.

Ph.

Beck.

Trgl.

Tamb.

Kl. Tr.

Hfo.

1. Vl.

2. Vl.

Vla.

Vcl.

Cb.

X

KL. Fl.

1. 2.
gr. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.
C-Fag.

1. 2. H.
3. 4. H.

1. 2. Trp.

2. 3.
Pos.

Pk.

Beck
Trgl

Tamb.
KL. Tr.

Hrfe.

1. VI.

2. VI.

Vla.

Vel.

Ch.

Triang.

f *p*

This page of a musical score is for a symphony, likely the first movement of a symphony by a composer like Beethoven, given the instrumentation and the 'cresc.' markings. The score is written for a large orchestra and includes the following parts:

- Woodwinds:** 1.2. Fl. (Flute), 1.2. Ob. (Oboe), 1.2. Cl. (Clarinet), 1.2. Fag. (Bassoon), C-Fag. (Contrabassoon), 1.2. H. (Horn), S. & 4. H. (Saxophone and 4 Horns), 1.2. Trp. (Trumpet).
- Brass:** 1.2.3. Pos. (Posaune/Trumpet), Pk. (Pauke/Drum), Beck. (Becken/Cymbal), Trgl. (Triangel/Triangle), Tamb. (Tamburin/Tam-tam), Kl. Tr. (Klein Trommel/Small Drum).
- Strings:** 1. Vi. (Violin), 2. Vi. (Violin), Vla. (Viola), Vel. (Violoncello/Cello), Ob. (Kontrabaß/Double Bass).

The score is written in G major (one sharp) and 2/4 time. It features a variety of dynamic markings, including *cresc.* (crescendo), *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte), and *p* (piano). The tempo is marked *Allegro* at the beginning. The score is a page from a larger manuscript, with a page number '53' visible in the top right corner.

Kl. Fl.
 1. &
 gr. Fl.
 1.2. Ob.
 1.2. Cl.
 1.2. Fag.
 C-Fag.
 1.2. H.
 8.4. H.
 1.2. Trp.
 1.2. 3.
 Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl. Tr.
 Hfe.
 1. Vi.
 2. Vi.
 Vla.
 Vcl.
 Cb.

marc.
marc.
marc.
marc.

Kl. Fl. *ff*
 1. 2. gr. Fl. *ff*
 1. 2. Ob. *ff*
 1. 2. Cl. *ff*
 1. 2. Fag. *ff* *marc.*
 C-Fag. *ff* *marc.*
 1. 2. H. *ff*
 3. 4. H. *ff*
 1. 2. Trp. *ff*
 1. 2. 3. Pos. *ff* *p*
 Pk. *ff* mit Holzschlegeln
 Beck. Trgl. *ff*
 Tamb. *ff*
 Kl. Tr. *ff*
 Hfe.
 1. VI. *ff*
 2. VI. *ff*
 Vla. *ff*
 Vcl. *ff* *marc.*
 Cb. *ff* *marc.*

Z

K1. F1.

1. 2.
Fr. Fl.

12. Ob.

1.2. Cl.

1.2. Fag.

C-Fag.

12. H.

8.4.H.

1.2. Trp.

1.2.8.
Pos.

Pk.

Beck.
Trgl.

Tamb.
Kl. Tr.

Life

1. VI.

2. VI.

Vla.

·Vcl.

Cb.

R. 2607

Kl. Fl.

1. 2. gr. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

C. Fag.

1. 2. H.

3. 4. H.

1. 2. Trp.

1. 2. 3. Pos.

Pk.

Beck. Trgl.

Tamb.

Kl. Tr.

Hfe.

1. Vi.

2. Vi.

Vla.

Vcl.

Cb.

arco

mf

cresc.

arco

mf

cresc.

arco

cresc.

cresc.

Kl. Fl.
 1. 2.
 ga. Fl.
 1. 2. Ob.
 1. 2. Cl.
 1. 2. Fag.
 C. Fag.
 1. 2. H.
 3. 4. H.
 1. 2. Trp.
 1. 2. S.
 Pos.
 Pk.
 Beck.
 Trgl.
 Tamb.
 Kl. Tr.
 Hfe.
 1. Vi.
 2. Vi.
 Vla.
 Vol.
 Ob.

Aa

Kl. Ff. 1. 2. gr. Fl. 1. 2. Ob. 1. 2. Cl. 1. 2. Fag. C- Fag. 1. 2. H. 3. 4. H. 1. 2. Trp. 1. 2. 3. Pos. Pk. Beck. Trgl. Tamb. Kl. Tr. Hfe. 1. Vi. 2. Vi. Vla. Vcl. Cb.

Aa

[illegible]

Bb

Kl. Fl.

1. 2. Gr. Fl.

1. 2. Ob.

1. 2. Cl.

1. 2. Fag.

C. Fag.

1. 2. H.

3. 4. H.

1. 2. Trp.

1. 2. 3. Pos.

Pk.

Beck. Trgl.

Tamb. Kl. Tr.

Hfe.

1. Vl.

2. Vl.

Vla.

Vcl.

Cb.

Bb

Kl. Fl.
 1. 2.
 Gr. Fl.
 1. 2. Ob.
 1. 2. Cl.
 1. 2. Fag.
 C. Fag.
 1. 2. H.
 3. 4. H.
 1. 2. Trp.
 1. 2. 3.
 Pos.
 Ph.
 Beck.
 Trgl.
 Tamb.
 Kl. Tr.
 Hfo.
 1. Vl.
 2. Vl.
 Vla.
 Vcl.
 Ch.

K1. Fl.

1. & 2. Fl.

1. & 2. Ob.

1. & 2. Cl.

1. & 2. Fag.

C. Fag.

1. & 2. H.

3. & 4. H.

1. & 2. Trp.

1. & 2. Pos.

Pk.

Beck.

Trgl.

Tamb.

K1. Tr.

Hfe.

1. Vl.

2. Vl.

Vla.

Vcl.

Cb.

ff *gliss.*

ff *Prestissimo.*

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11 Symph. IV, A / 1a, op. 120

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